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MISSION NEWS

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SPECIAL CARNAVAL ISSUE



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CAUSE I IS DE EARTH, DE EARTH IS MINE
CARNAVAL, THE END OF THE WORLD AS WE KNOW IT
CULTURES UNITE, TIME TO LIME AND SHINE

MEMORIAL ARCHETYPES ON THE MOUNT
MYTHIC MOON MAGIC, SO MUCH FUN
HOPE FOR US LUCKY FOOLS
LET'S FIND FAITH IN THE RISING SUN

HEAR THE HEARTBEAT
PAST-PRESENT-FUTURE, LIFE-DEATH-REBIRTH
MOTHER-DAUGHTER-SOUL, FATHER-SON-HOLY SPIRIT
TRINITIES UNITE, NO RETREAT

NO PASSION WITHOUT COMPASSION
IMAGINE TRUTH, BEAUTY AND AWE
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UCSF LAB PROJECT MOVES AHEAD

ENVIRONMENTAL CONCERNS FUEL NEIGHBORHOOD OPPOSITION

by Stett Holbrook

A City-sponsored proposal to construct a \$28 million bio-medical facility at San Francisco General Hospital (SFGH) won support from the Planning Commission last month, bringing it a step closer to approval. The facility would be a joint venture between the University of California San Francisco (UCSF) and SFGH. All that remains is for the UC Board of Regents to formally accept SFGH's offer and the issuance of a building permit. Once approved, construction is expected to begin this summer.

In the five-to-two decision, the San Francisco Planning Commission upheld a Department of City Planning report that stated the facility would pose no environmental threats or present any "unmitigatable" problems in the surrounding area. The hearing was the result of an appeal filed by Greg and Karen Baumbach, two residents who live directly across from the proposed 22nd Street and Potrero Avenue building site. The Baumbachs rejected the Department of City Planning's conclusion that the medical facility would pose "no significant environmental impact."

The building would create 100,000 square feet of lab space for UCSF and 25,500 square feet of clinical space for SFGH. The project has been endorsed by Mayor Jordan, the Board of Supervisors, the Health Commission, and the Department of City Planning. While City officials see it as an opportunity to expand medical care and research, residents living across from the proposed site believe the facility poses environmental threats, will raise noise levels, and worsen an already difficult parking situation.

At issue during the hearing was whether the Department of City Planning's findings, called a negative declaration, adequately addressed environmental threats posed by construction and operation of the bio-med facility. After hearing testimony from a number of individuals for and against the proposal, the commission voted in support of the negative declaration. The two dissenting votes were cast by Frank Fung and Larry Martin. Had the

Planning Commission ruled against the findings, a full environmental impact review (EIR) would have to be conducted. Such an outcome would have been unsatisfactory to officials at SFGH, for an EIR is costly and time-consuming.

SFGH is on a tight schedule to get the building approved and constructed. When UCSF first sought a site for bio-medical research in October 1993, it received more than twenty responses. The search was then narrowed to six Bay Area sites. SFGH seems to be the preferred site as all the others would necessitate cleaning up existing toxic and hazardous waste. UCSF will fund the entire project provided the chosen site is up and operational by November 1995. Therefore, had the planning Commission rejected the negative declaration and called for an EIR, SFGH would have lost an essentially free building as the deadline set by UCSF would have expired. Many residents living near the site are critical of what they see as SFGH's efforts to rush the project through at the exclusion of environmental considerations.

Although officials at SFGH admit their relationship with the surrounding community has not been as close or as productive as they would have liked, the hospital has attempted to engage the community in discussions about the proposed facility. At a recent meeting held at SFGH for the community, project sponsor Jerome Rankin conceded SFGH had not honored some of its commitments to area residents. "There were some broken promises," he said. In particular, the construction of a new parking structure and the establishment of preferential parking for residents had been a sore point with residents. SFGH guaranteed a parking structure would be built before any other construction began; the garage remains unbuilt. With the construction of the new facility, which will be built on two parking lots, residents feel inaction by SFGH will continue and parking problems will intensify.

During the community meeting, officials from SFGH, UCSF, and the Department of City Planning were on hand to answer questions. At the meeting, it was revealed that

contrary to statements in the negative declaration, the site would not house underground tanks for the storage of hazardous waste and diesel fuel. While many residents were relieved to hear this, they were uncomfortable with the arbitrary manner in which it was deleted. Many wondered what other deletions or additions might be made. For example, since the negative declaration was released, the size of the facility has been changed from 120,000 to 125,500 square feet.

Another contentious issue raised at the meeting concerned UCSF's motivation to build the facility. Greg Baumbach, the original appellant of the negative declaration, stated that UCSF is seeking a new bio-med facility because it has been unable to move into a Laurel heights site due to a legal challenge mounted by a neighborhood group. Baumbach contended the Potrero Avenue site is being pursued because it is in a lower income area and is not expected to generate the kind of resistance encountered at Laurel Heights. Baumbach stated that two UCSF officials, Steve Newburger and Bruce Spaulding, told him the SFGH site is indeed a replacement for

Laurel Heights. Officials at SFGH, however, deny any connection between the two.

The UC Board of Regents is expected to make a decision on the site some time this month. In the meantime, concerned neighbors continue to oppose construction. The Coalition for San Francisco Neighborhoods, a city-wide advocacy group, unanimously voted to press for a full EIR before the facility is constructed.

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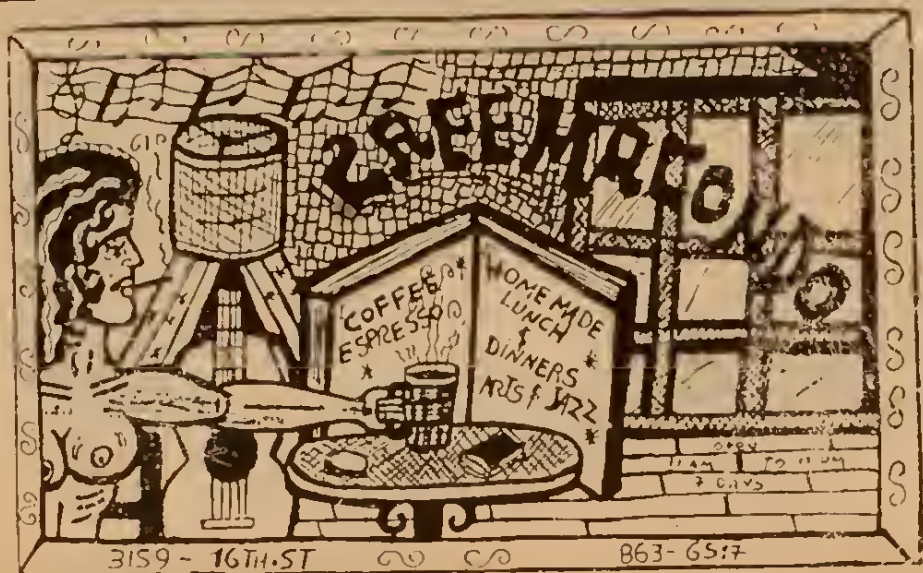
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SOCCER WAR ENDS

by Victor Miller

On April 21 the Recreation and Parks Commission gave final approval to the creation of a youth soccer field in Dolores Park. After nearly a year-and-a-half of heated debate at over a dozen public hearings before various boards, commissions and committees, a field 270 by 180 feet is on its way to becoming a reality.

The idea for the soccer field came from Mission neighborhood activists seeking solutions to the problem of gang violence. It has long been obvious that a vacuum in the area of positive activities for young people has been filled by shootings, stabbings, beatings and the full spectrum of mayhem that constitutes gang life. While the broader social remedies necessary to permanently deal with this issue are recognized as being long-term in nature, to increase recreational options for local kids seems like a doable and effective course that would produce the immediate impact a crisis situation calls for. Over the last few years, this approach has been adopted to counter the one-dimensional, fear-driven "more-cops-more-jails" philosophy of social evolution promoted by our community's Yahoo element.

A Dolores Park soccer field was proposed because the demand for playing fields far exceeds the number of fields available, most of the existing ones are out of the area and are nearly all in poor condition.

The part of the park selected (the northwest area by the tennis courts) is the most seldom used, except as a canine commode, and requires only a minor slope reduction to be suitable for soccer.

This all should have been over and done with in a month or two. It should have been a textbook case study in grassroots democratic action, a la Tom Jefferson or Frank Capra; but there were a few essential ingredients missing, so we got a long, drawn-out blood feud instead.

Among those things missing in action were: 1.) a system of City government that, if not entirely functional, is at least somewhat intelligible; 2.) City workers who have a clue; 3.) peacemakers; and 4.) good will.

Cruel and Unusual Government

The curious and infuriating system by which City government makes decisions is a product of San Francisco's 360-page Charter, which requires multiple approvals for the simplest matters. Opponents to a proposed action can drag proponents before an ugly number of panels, boards, etc., for months, sometimes years, of public-hearing warfare. After a while, people on both sides have invested a good deal of spare time and energy in this sort of combat — not to mention time lost from work, since by and large we have a 9-to-5 government. The issue seems to grow in importance as more time is devoted to it; and the opposition, who forces one to spend sunny afternoons in airless rooms filled with lawyers and bureaucrats, appears increasingly evil.

The Dolores Park soccer field required a total of 13 public hearings, all of them pretty acrimonious.

In April of 1993, a particularly long and angry joint meeting of the Planning Commission and the Recreation and Parks Commission deadlocked on the soccer issue. Rec and Park Commission President at the time, Kent Orr, told everyone that the tie would be broken by Mayor Jordan, a soccer field supporter. Soccer advocates went home jubilant. A few days later the City Attorney, after consulting the fearsome City Charter, declared Orr in error and said another meeting of both Commissions would be necessary.

The ensuing four-hour marathon, with over 70 speakers, was a true challenge to mind and bladder; animosities were forged that will last a lifetime.

No Rocket Scientists

After the issue of whether to have a soccer field or not was decided, another fight immediately broke out over how big the field should be. Pro-soccer people wanted it to be big enough for the older kids to practice in. Adjacent property owners, filled with visions of dope-shooting, gun-toting homeboys, wanted to keep Latino teenagers away and proposed a small children's field.

Park and Rec staff insisted that the larger

field would require a retaining wall. Opponents of the larger field seized on this "aesthetics issue" and made the retaining wall a major point of contention.

In this they were aided and abetted by Mime Troupe founder Joan Holden, whose group performs in the designated soccer field area a few times each year. Holden's bizarre claims that the site was a "natural" amphitheater and that it was a sacred Native American burial ground were proven to be untrue, but her opposition to the soccer field was relentless. (With theater people, the transition from the world of fantasy to the world of reality is sometimes incomplete and calamitous, as in the cases of John Wilkes Booth and Ronald Reagan.)

After nearly a year of fighting over this "aesthetics issue," chief soccer field promoter Andy Solow proved conclusively that a retaining wall was unnecessary. The staff had designed the field all wrong. Oops.

After this mess was sorted out, the staff then proposed a square(!) field, 210 feet by 210 feet, to the mutual horror of all parties. The idea was almost immediately withdrawn. Nonetheless, at the final meeting on the soccer field last month, two of the Rec and Park Commissioners scolded soccer field supporters for some harsh words they'd had for Rec and Park staff, and congratulated the staff for the good job they'd done. Your tax dollars in action.

On the other side of the issue, opponents of the larger field say they were given firm commitments by Rec and Park General Manager Mary Burns that the field would be only 180 feet long. Burns denies this; but neither side seems to believe her, and both sides feel betrayed.

Call the U.N.

Given the frustrating nature of the system and the incompetency of many of the people in it, it's not surprising that neighborhood disputes often degenerate into one wolf pack trying to devour another. The absence of any political organization or community leader who commands sufficient cross-factional respect to end the ferocity of these conflicts is dismally apparent. We have elected officials who will hunker down in the trenches with whichever side they think can deliver the most warm bodies to the polls, but no peacemakers. Public meetings are burdened with pompous windbags who, in stentorian tones, elaborate their decades-long pedigrees of community service and leadership — which they interpret as license to be boring and rude. They have a working knowledge of the consequences of throwing gasoline on the fire, but that's about it. Considering the way things do or don't get done around here, we should keep the tar hot and the feathers ready for whoever claims the mantle of community leadership.

J'accuse

For the reasons indicated above, good will was an early casualty in the soccer field fight. Consequently, some people went unhesitatingly for the heaviest verbal assault weapon in their armories of political abusiveness: the charge of racism. Some neighbors of the park probably merit the accusation. In their own way, they fought for color and turf with as much viciousness as the Sureno and Norteno gangs they so dread. On the other hand, there are those with legitimate concerns that had nothing to do with racism who were undeservedly smeared with the same neo-McCarthyist tarbrush.

In a multicultural community such as the Mission, if the charge of racism is made frequently and recklessly to gain a momentary political advantage, the cumulative result will be to divide people permanently along racial lines, leaving the community (if it can still be called that) powerless. The Grand Dragon of the Ku Klux Klan would be pleased with this scenario.

The Dolores Park soccer field, when it is finally finished, will have come about — in spite of an incomprehensible system of City government that is actively hostile to the democratic spirit, the unrepentant ineptitude of bureaucrats, the bankruptcy of civic leadership and the rage that afflicts everyone who deals with all of the above. To the battered survivors of this ordeal: Congratulations; well done; chill out.

SNAP SHOTS

By Robin Snyderman

as inspired by Snap the Wonder Dog

WHAT A CONCEPT

The Good Samaritan Family Resource Center and Mission Housing Development Corporation (MHDC) have secured funds to build a multi-service center and 20 affordable housing units for low-income families.

Because the 1290-1294 Potrero site is zoned solely for housing (up to 42 units), a "Conditional Use Application" is necessary to allow childcare and other services to be included with the 20 affordable apartments. Wisely, the Planning Commission approved this "Conditional Use," recognizing that in our community — where most families are low-income — childcare, adult education, parenting classes, counseling and affordable housing are sorely needed. These resources will be among those available at Good Samaritan Family Resource Center and Apartments.

Sadly, some of the site's neighbors, under the auspices of the Inner Mission Neighbors, are appealing the Planning Commission's approval of the application: They are appealing the "use" of services on this housing site. And now the appeal is going to the Board of Supervisors.

There are several ironies to the opposition to this project. For starters, Good Samaritan had been successfully helping immigrant families achieve self-sufficiency at the Potrero address for nearly 100 years. Generation after generation, families from all over the world have assimilated into American society, via the Mission District, with Good Samaritan's services. The Loma Prieta earthquake finally rendered the the Center's century structures dysfunctional. From its interim office space at 24th and Bryant, Good Samaritan took the opportunity to analyze its mission and the services it was providing. Client needs were assessed, and affordable housing was identified as a top priority. So Good Samaritan approached MHDC to assist with the redevelopment of its property.

Secondly, 85 percent of Good Samaritan clients live in the neighborhood and walk to the Center. They are inner-Mission neighbors, albeit unaffiliated with the association of the same name.

The final irony involved with the opposition is the need for and success rate of "supportive housing" (the term used to describe housing and services together). In fact, the same week that the Potrero Avenue case was presented to the Supervisors, the Board was also sponsoring a long-awaited hearing on the general need for supportive housing. City funds are rarely available for such endeavors. It is rumored that, in that same week, the Mayor will also introduce legislation that sets aside a "supportive housing pool," which would help the City leverage new federal housing resources.

Services and housing. Together. Right now, this is the kind of luxury associated with upscale condos — the ones with spas, activities directors, organized socials — or with idealized visions and memories of community life — where people feel safe sending their children outside, knowing neighbors will help keep an eye on their comings and goings and doings. Doings, especially. Kids need things to do. Preferably, adults make good things available. But if they don't or can't, then kids find bad things to do. Or perhaps bad things find kids. I don't know. Either way, the simple truth is that kids deserve easy access to quality activities, education, services. More questionable is whether adults can provide such access, let alone attain it themselves.

With the Supervisors' planned hearing on supportive housing and the Mayor's rumored legislation, it looked like they and the citizens might actually agree on this something: a commitment to provide supportive housing in a city with the nation's highest housing costs and homeless rates.

Now it's time for the neighbors appealing the conditional use of the Potrero site to pull together with the majority on this one, too. In the Mission, 20 units of well-designed affordable housing together with a multi-service center — on a plot of land that is zoned for 42

units of housing and currently occupied by two vacant and substandard structures — is cause for ceremony, not controversy.

SAFE PLACES

As gangs and drugs too often substitute for healthy community activities, everybody's struggling to introduce viable alternatives (a.k.a. good things to do).

I attended the SAFE meeting at Mission Playground on April 21st, and the 16th Street Neighborhood Revitalization Association meeting at the Victoria Theater on April 22nd. Both gatherings aimed to introduce Mission residents to the wonderful services within our community. The Columbia Boys and Girls Club, Horizons, the Real Alternatives Program and St. John's Educational Threshold Center were just a fraction of the Mission's valuable resources presented on those nights. Turnout for both gatherings was scattered. Why? Poor outreach? No. Better entertainment on TV? I hope not. Reluctance to go outside at night? Maybe. Crime and violence are sure "well advertised." Has it gotten to the point where people are afraid to leave their homes?

SAFE meeting's last speaker talked about the need to establish "SAFE PLACES" for children as they walk from home to school and back. She described how students are planning to contact and interview local families, merchants and agencies in search of "SAFE PLACES." Logos and placards for street-front windows are being developed, so kids know where to go if they need a "SAFE PLACE."

It was suggested by an adult that kids aren't the only ones needing this kind of support on their way to and from their homes. Too many people can't even find this kind of safety and support in their homes.

LANDLORD SCHOOL

It was reassuring to read in the recent papers about the Mission residents who finally experienced justice with the conviction of their negligent, dishonest landlords. Dangerous, dirty and overcrowded living situations — extensively covered in this paper — are all too prevalent in our neighborhood.

Yes, it is a privilege to own property in our society, but it is also a responsibility. And it is this responsibility that is being explored and expanded, not just by the "supportive housing" community — where services are seen as fundamental as property management — but by City Attorney Louise Renne.

On May 14th, a pilot "Landlord School" Program is coming to the Mission. The City's Attorney's Code Enforcement Task Force will hold a "Residential Hotel Management Training Seminar" in Centro Del Pueblo. All of the 56 or so local residential hotel owners (and their managers) will be invited. Property management, tenant relations, working with social service providers and landlord/tenant law will be discussed.

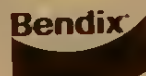
The first such seminar was held in the Tenderloin in March. Its success confirmed the City Attorney's plan to conduct additional trainings in various neighborhoods.

"Although education alone will not eliminate substandard housing," said Renne, "it will go a long way, when coupled with vigorous prosecution of building code violators, towards raising the awareness level needed to eradicate slumlording."

Anything for the eradication of slumlording. Even if only two hotel owners change their management policies as a result of this seminar, 20 to 40 more units of decent housing would be available, and that would be meaningful.

But the discussion of more affordable housing units is a whole different column. It's called Proposition K, and it will be on the June ballot. It's important. It's sensible. Stay tuned for future Snap Shots, and cross your fingers for the future Good Samaritan Family Resource Center and Apartments. Housing and services, together. It's a great concept, and a nice-looking set of building plans.

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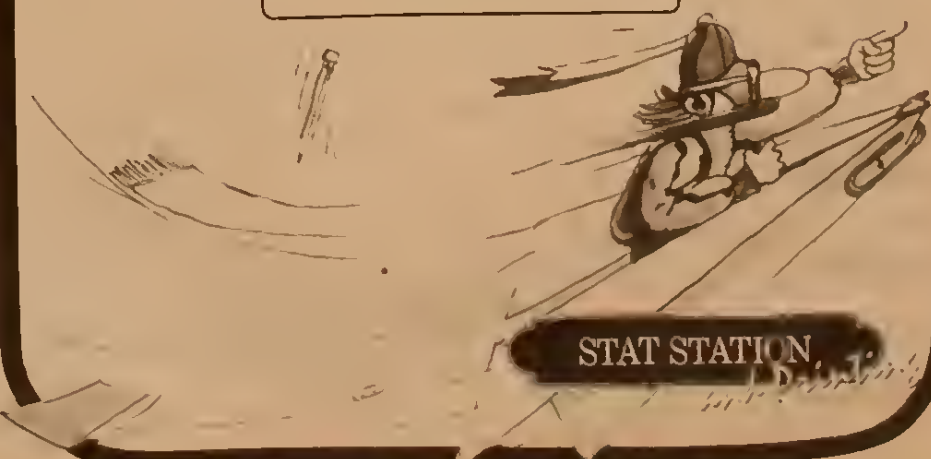
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MINI-SOCCER LEAGUE



The Second Annual Indoor Mini Soccer League boasts 20 teams, enrolling 226 players from ages 3 to 17. Eight teams play four games at the Mission Recreation Center, Harrison Street, on Wednesday and Thursday evenings from 6:10 pm until 9:30 pm. The current season ends May 12.

The league needs players, volunteer coaches, equipment and community support. For more information, call Manuel Fernandez at 695-5014. Also, drop by the Mission Recreation Center and check out the games. Tomorrow's Pele might be honing his skills today. PHOTO BY EUGENE KETTNER

"CUBA"



This Cuban doctor, like many others, makes house calls on a bicycle. The photo is by Richard Bermack, one of five photojournalists whose work is exhibited at the Mission Cultural Center 2886 Mission St. through May 20. Entitled "In Spite of Everything/a pesar de todo" the show is one of a series of events to benefit the Freedom to Travel Campaign.

On Wednesday, May 11, there will be a book release party for *Cuba* by Adam Kufeld. Says Kufeld: "With these photos I have attempted to show everyday life in Cuba. I have not focused on personalities or political

leaders; that is another story. These images are meant to reinforce a belief that people are people no matter where they live and not matter what type of social or political system. They work hard, fall in love, root for a favorite baseball team, rejoice and complain about life, yet Cuba and the United States have been isolated from each other for over thirty years. In reality, I think ignorance is our enemy... I hope this book and these photographs aid in better understanding of land and a people too long mystified."

PELTIER BENEFITS

American Indian Movement leader Leonard Peltier has been in prison now for 18 years. Peltier was charged with the 1975 deaths of two FBI agents on the Pine Ridge Reservation. Despite worldwide support and overwhelming evidence that he was set-up, the US government refuses to release him. Peltier's executive clemency petition is not on President Clinton's desk.

In the Bay Area, there will be a series of events in support of Peltier. Locally, there will be one on Saturday, May 14, at Komotion International, 2779 16th Street at Folsom. The doors open at 9 p.m. and performance begins at 9:30. The cover charge is \$5-10 sliding scale. The performers include: The Mer-

men — surf music at its best; True Margrit — melodic rock; Wickiup — drum and banjo duo; Beecher — comedy; Celeste Conner — spoken word, plus a case update and information table. For more information contact the Leonard Peltier Support Group (LPSG) at 415-552-1992.

On Wednesday, May 25 at the Red Vic Movie House, 1727 Haight Street (668-8999) in SF, will be a showing of "Warrior, The Life of Leonard Peltier," a benefit for LPSG. Bobby Castillo, International spokesperson and director of Northern California AIM will speak after each showing. Admission is \$5.50. Showtimes are 2 pm, 7 pm, and 9:30 pm. For more information call 552-1992.

BIKE ROUTE APPROVED

Valencia Street will be a safer street to ride a bike when construction is complete on a reconfiguration of the lanes that will add 2 1/2 feet to the right lane of each side. The project will eliminate the median, put in place "walk/don't walk" pedestrian signals at every intersection and put the traffic lights on mast arms that extend across the streets. The Board of Supervisors finally approved the plan on Tuesday, April 5.

Valencia Street is important because it is the Mission's first flat route east of the hills, and it connects the zig-zaggy network of streets that allows a cyclist to travel from the Mission to the Haight without encountering a serious hill. "Valencia street is an important bicycle corridor, and something has to be done to

improve safety for cyclists along this route," said John Newlin, Executive Director of the Department of Parking and Traffic.

For bicyclists, the proposed changes represent a first step in a redesigned Valencia Street that will be more inviting for bicyclists, safer for pedestrians and more convenient for bus riders. The San Francisco bicycle Coalition (SFBC), a nonprofit organization working to promote the bicycle for everyday transportation, proposes to reduce the number of car lanes from two to one in each direction, add a striped bike lane and a landscaped median, and extend the curbs out from the sidewalk to provide better access to the buses. If you would like to help organize this project, please call the SFBC at 751-BIKE.

RENAISSANCE KICKOFF



PHOTO BY GREG RODIN

PHOTO BY RICHARD BERMACK

Mission Renaissance drew over one hundred people to its kickoff rally on April 16th. The coalition of 29 community organizations, social service agencies and city departments hopes to promote and support projects which improve the Mission's physical appearance and enhance the neighborhood's image. If you have an idea along these lines and

need resources and/or funding to get it going, give the folks at Mission Renaissance a call at 282-8232, 553-8717 or .864-5205. Pictured above, from left to right, are Supervisor Susan Leal, Mayor Frank Jordan, Liberty Hill Association President Hilda Bernstein, Cathy Courtney of the Mission Playground Association, and Ethel Newlin of St. John's Educational Threshold Center.

MISSION YOUTH HONORED



PHOTO BY EUGENE KETTNER

On April 6, Supervisor Susan Leal presented awards to young participants in the Mission Corridor Crime Prevention Program. As a part of this program local youth have been hired to coach athletic teams, supervise art and cultural projects and conduct safety programs at Mission Playground in conjunction with SF

police officers. "We can't complain about kids hanging around doing nothing without giving them something to do" said Leal. Playground workers pictured above with Leal are, from left to right, Erica Martinez, Silvester Portales and Gisela Gonzalez.

MISSION GROUNDS, THE RIGHT BLEND

CAFFEINE, CREPES AND LOCAL COLOR

by Victor Miller

In neighborhood already overly abundant in cafes and restaurants, you've got to have a real clear idea of what you're about if you expect to operate either one successfully. One of the few establishments that delivers the goods in both areas is Mission Grounds (formerly Higher Grounds II) on 16th Street near Guerrero, a unique combination of the colorful and cozy ambience of a cafe with the palate-pleasing and pocketbook-friendly aspects of a good neighborhood eatery.

The cast of regulars is quintessential Mission Multiculture. As I waited to talk with Jordanian-born co-owners Derar Zawaydeh and Hail Jwainat, I noted Doctor D and Hatem in the back staring with intent expectation at a cellular phone between them on the table; some sort of art or publication scheme was in obviously the works. Their concentration was momentarily broken by the arrival of the grizzled Lone Star Swan, who was passing out another installment of the occasionally intelligible but usually illegible Swan Newsletter.

Swan approached a table occupied by Big Al, self-proclaimed Emperor of the Universe, but seeing His Al-ness was at a crucial stage in a game of dominoes, Swan, no doubt fearing an interplanetary incident, moved off.

Swan would have been the most colorful individual in the place; but the Red Man, who was actually a bright shade of orange on this particular day, was lounging with unusual mellowness at one of the window-box tables.

Mission Grounds has the essential element necessary to be an establishment of true neighborhood character: It's always filled real neighborhood characters. (And in the Mission, the title neighborhood character is a hard-earned

one, given all the competition.)

The coffee (Capricorn) and the Espresso (Graffeo) are brewed in accordance with the local bohemian proclivity for rush and richness; and Mission Grounds offers the full range of lattes, mochas, etc. All in all, the coffee-house persona of Mission Grounds is just

into other eating genres, such as those at Katz Bagels and the Chicken Coop (also on 16th), with equal success, whenever proportions are generous and prices are affordable.

The primary menu item at Mission Grounds is the crepe. You make up your own creation from a list of 18 ingredients, including



Mission Grounds co-owner Hail Jwainat adds the finishing touches to a hefty crepe.

Photo by Eugene Kettner

the right blend of local color and caffeine.

The restaurant side of things is handled with an equally perceptive estimation of what a popular Mission dining spot ought to be. The concept of good fast food is one that originated with the local taquerias and has branched out

salsa, spinach, ham, eggs, feta and pesto. The basic crepe comes with cheddar cheese and onion and is priced at a modest \$3.20; each additional ingredient is \$0.65. All crepes are served up with a generous helping of homefries.

In putting together a Mission eatery one must always be conscious of "plate tectonics." There is this annoying notion called nouvelle cuisine, where little bitty pieces of artistically carved food are delivered on big plates. Sometimes there's a design printed on the plate, and aliment and decoration merge so that you jab your fork repeatedly into unoccupied territory. This is not right. Proper plate tectonics require that servings be big enough that at the beginning of the meal all you see is food entirely covering the plate, and that the repast be savory enough so all you see at the end of the meal is the plate. Add to this moderate prices and you have the optimal Mission cuisine — real food.

Mission Grounds puts it all together just right; and, because of the large selection of ingredients and combinations thereof, you get a much more varied menu than in other places offering good fast food.

And if you're really hungry, you can order an apple or banana dessert crepe.

Co-owners Derar and Hail come from varied educational backgrounds. Derar has a B.S. in engineering and worked for a time as a nine-to-fiver in Silicon Valley. Hail has a master's in accounting. They worked together in the mid-80's to organize the Jordanian-American Association School, a Sunset-based institution offering instruction in Arabic languages and culture. Both partners have worked in other cafes for a total of 12 years of crepe-making. They agree that experience is the key factor in producing a good crepe and do most of the cooking themselves.

Mission Grounds is located at 3170 16th St. and is open daily 7 a.m. to 10 p.m. Call 621-1539.

BUS STOP CHANGES

The Department of Parking and Traffic will be holding a public hearing to consider changes to bus stops on the 14 Mission line between Duboce and Army. The hearing will be held on May 13 at 10:30 am in room 282 City Hall. Currently, bus stops on Mission Street are too short to deal with the newer 60 foot articulated busses and the department is proposing to lengthen most stops to 140 feet.

The department is offering two alternative plans to accomplish this. Under the first plan

Muni would eliminate bus stops at odd numbered intersections (15th, 19th, 21st, and 23rd Sts.) and lengthen the remaining stops. Under the second plan, Muni would retain and lengthen every stop. As part of this project, parking stalls would be resized and parking meters moved so that there is no net loss of parking.

For more information call Duncan Watry at 923-6100.

MAYA ART SHOW

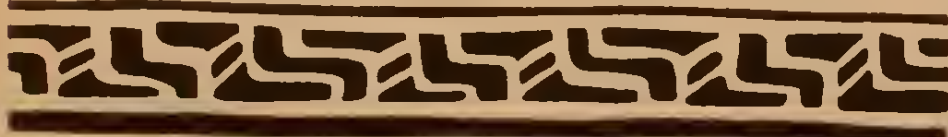
The unique paintings of two Maya indian artists will be on display through May 16th at Cafe Nidal. The exhibition is sponsored by Arte Maya Tz'utujil and organization whose primary purpose is to familiarize U.S. audiences with the remarkable art produced by contemporary Mayas living in small villages in the Guatemala.

The two artists, Lorenzo Gonzalez Chavajay and Victor Vasquez Temo paint in a style Joseph Johnson of Arte Maya Tz'utujil describes as "naive, modern and emotionally there on canvas". Both artists take as their

subject matter the life and customs of Maya Indians, utilizing bright colors. "Their manner of painting may be less sophisticated, but to me their emotional relation to the subject matter comes through more strongly" says Johnson.

This will be the first public showing of Lorenzo and Victor's paintings in the United States. All pieces are priced affordably.

Cafe Nidal is located at 2491 Mission St., near 21st, and open Mon-Fri 8am - 6pm and Saturday 8am - 5pm. For more information on this show call Joseph Johnson at 282-7654.



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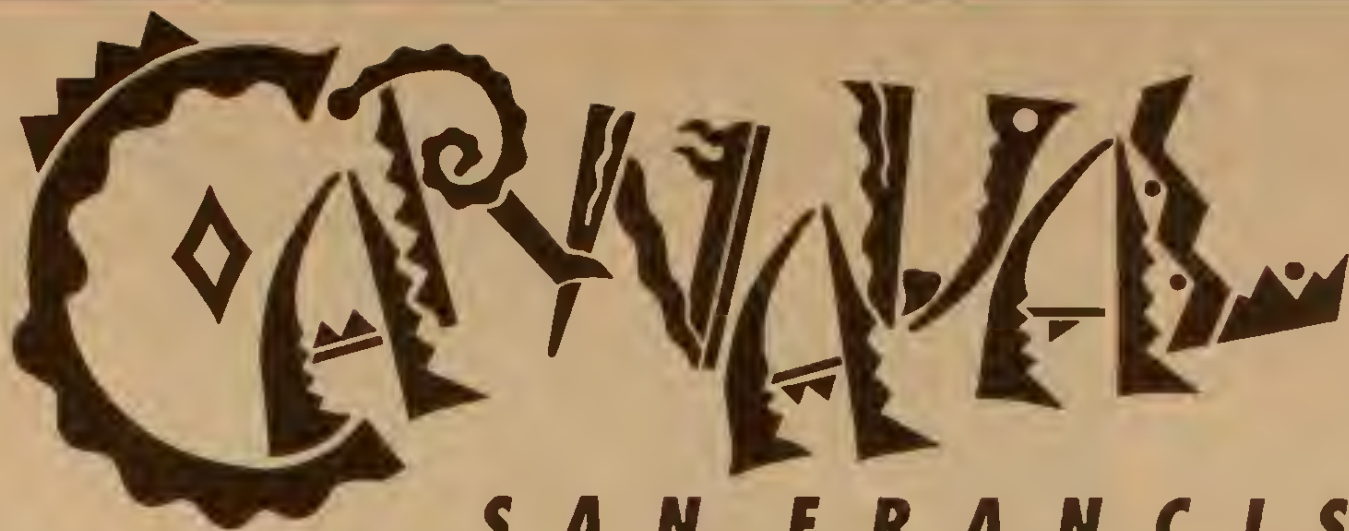
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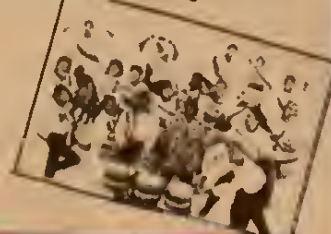


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Carnaval San Francisco is a project of the Mission Neighborhood Centers, Inc. Funded in part by Grants for the Arts.

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EXTRAVAGANZA IN THE STREETS

by Deborah Israel

Now in its 15th year, San Francisco's Carnaval is beginning to attract world attention. Like Rio de Janeiro, Venice and New Orleans, whose huge annual spring blow-outs are anticipated with fervent excitement, San Francisco is gearing up for its Carnaval, which takes place Friday through Sunday, May 27-29. Anyone who lives or works in the Mission can feel the thrill of Carnaval in the air. There will be entertainment day and night.

The Carnaval boasts nightly Salsa Caribbean and Samba Balls; a free two-day outdoor festival; and a huge Carnaval Grand Parade on Sunday, with floats, masked figures and over 200 costumed contingents who dance and dazzle the crowds.

The theme for this year's Carnaval is inspired by the World Cup Soccer Tournament (which, by the way, will hold its final playoffs during the summer in Stanford Stadium). There will be several soccer events at the parade and festival in homage to a sport loved throughout Latin America and the world. And unlike other Carnivals, San Francisco's gala event will include African, Polynesian, Asian, European, Central American and Native American groups and events. Our Carnaval truly reflects our City in all its multicultural pride and celebration.

The schedule of events for Carnaval 1994 is as follows:

Friday, May 27, Carnaval Salsa Ball features the hot music of Luis Enrique with his 14-piece band from 8 p.m.-2 a.m. at the Concourse Exhibition Center at 635 Eighth Street (at Brannan). Luis Enrique was featured as a guest percussionist on Gloria Estefan's Grammy Award-winning record *Mi Tierra*. He has his own hit record *Dilemma* and is Latin music's hottest Salsero. Ticket prices for this opening Carnaval event are \$26 in advance, \$30 at the door.

Saturday and Sunday, May 28 and 29, from 11 a.m.-7 p.m. at Harrison Street between 16th and 22nd Streets, don't miss the Carnaval Festival, with food, crafts, events for children and continuous live entertainment from several



PHOTO BY RODNEY JACKSON / FANTASY PICTURES P # (415) 834-8273

stages.

The Carnaval Caribbean Ball on Saturday, May 28, from 8 p.m.-1 a.m. at the Concourse Exhibition Center, features the lively soca music of Trinidad's Arrow, playing the traditional sound of Trinidad's Carnaval. Arrow's hit single, "Hot! Hot! Hot!" introduced America to these entrancing rhythms. Ticket prices are \$18 in advance, \$20 at the door. Arrow also makes a special appearance at the Grand Parade.

The weekend's biggest event is the Carnaval Grand Parade, which begins at 11 a.m. on Sunday May 29 and lasts for three hours. The parade starts on 24th and Bryant, moves west on 24th to Mission, north on Mission to 14th, east on 14th to Harrison and south to meet up with the festival. Over 200 bright, exciting contingents of dancers and musicians; massive floats; and huge, costumed figures will entertain and dazzle bystanders. Don't miss the costumed Samba escolas; pulsating Caribbean steel bands; Native American warrior dancers; Mariachi and Dixieland music; Puerto Rican salsa; and, of course, the beautiful float that begins the parade led by the Carnaval Queen and King.

Carnaval Samba Ball, the grand finale, takes place Sunday, May 29, from 8 p.m.-2 a.m. at the Concourse Exhibition Center. Many local groups such as Escola Nova de Samba, Fogo Na Roupa, Ginga Brasil and Samba de Coracao, to name a few, will be appearing at this gala send-off event. Another special guest, unannounced at press time, will be there to keep the crowd pulsating to Latin American's hot rhythms. Ticket prices for the Samba Ball are \$14 in advance and \$16.50 at the door.

Tickets for all the Carnaval Balls and for seating at the parade can be purchased in advance from Bass/Ticketmaster outlets (510-762-BASS), at all Discolandia Record Stores and through Mission Economic and Cultural Association (415-824-8999).

From the event's humble beginnings in the Mission 15 years ago to world prominence today, San Francisco eagerly awaits its 1994 Carnaval.

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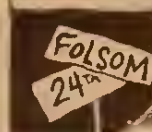
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CARNAVAL: THE ROYAL COUPLE

by Deborah Israel

This year's Carnaval Queen is Denise Joseph, who won her title as this year's queen at the Bahia Tropical to a sold-out crowd on April 1st. There were 10 other contestants competing for the Crown. With characteristic dignity and modesty, Denise said she was really surprised that she won. Her costume was really simple, a tube top with sequins on it and a gauzy skirt. She danced flamenco to the music of the Gipsy Kings, a group that she loves. Her enjoyment, beauty and grace were surely the reasons the crowd picked Denise as their queen.

This is not the first time that she has been singled out for such an honor. Denise was Miss Caribbean Queen of Northern California in 1987. She says that her message this year to her constituency is to enjoy life and make it healthy.

Denise has faced many challenges in her own life. Born and raised in Montego Bay, Jamaica, she works as a nurse in the psychiatric ward of a VA hospital. She loves this demanding job and couldn't imagine doing anything else. With her intelligence, wit and compassion, it is easy to see her healing even the most disturbed patient. Currently, her highest challenge is raising her 10-year-old son as a single parent. To everyone out there who faces difficult situations, Denise offers a picture of poise, beauty and success.

This year's Carnaval King is Mario Pablo Chacon. He is 44 years old and was born in the little town of Sonsonate, El Salvador. As a child, Mario lived in the United States on and off. Prior to coming to San Francisco three years ago, he lived in Los Angeles for 15 years. One of his earliest childhood memories is of the January Carnaval festivities in El Salvador. It instilled in him a lifelong love of street fairs, celebrations and parades. He has combined his love of Carnaval with a love of travel and goes frequently to New Orleans, Miami and Brazil for their festivities.

Mario is proud to be the King of the Bay Area's 1994 Carnaval. The message he brings to everyone is that Carnaval is a time for all



PHOTO BY NAJIB JOE HAKIM

people and all races to come together in peace. He joined the Carnaval to prove to the world that we can all live, prosper, relax and have fun together in peaceful ways. He strongly admires the philosophies of nonviolence taught by Dr. Martin Luther King, Jr. and Mahatma Gandhi.

Mario was trained at Los Angeles City College as a costume designer, and he has created his own costume for Carnaval. Some people think he is a fashion designer; but for him, costume design goes way beyond clothing. "Your fantasies can really fly with a costume and you can use all kinds of materials to express yourself such as wire, paper and, of course, all kinds of fabrics," he said.

He works at a party supply store called Pinata Fiestas on Mission Street at the corner of Silver Ave. There he uses his design skills to create custom-made pinatas for all occasions. He said, "Nothing makes me happier than to see children coming into the store with eyes so wide at the sight of all the fantastic pinatas; you'd think they were in Disneyland."

To create his Carnaval costume, Mario used recycled drapes. It is his Middle Eastern fantasy, in hot pink, turquoise and gold with puffy, gold lame pants and a gold lame turban with turquoise feathers. Imagine a very vivid, colorful Aladdin; that is Mario's costume as the King of Carnaval.

He also has a royal entourage, one of member of which is a belly dancer; and he hopes they will join him on the float during the parade. Mario will also be at the three balls during Carnaval weekend — the Salsa Ball on Friday night, with Luis Enrique from Nicaragua providing the music; the Caribbean Ball on Saturday night and the Samba Ball, closing Carnaval festivities, on Sunday. If you miss his beautiful costume during the parade, you can see it at any of these celebrations. In the future, Mario hopes to teach costume design and to open his own shop where he can create these costume fantasies for other people.



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CARNAVAL: THE KIDS CAN DANCE

by Alana Herron

This year, as usual, kids will be an important part of the Carnival celebration. Every year, hundreds of kids from the City and its outskirts join the dancing, singing and drumming alongside adults in the procession. From Colma to the Richmond, from Berkeley to Daly City, kids prepare for the event weeks in advance; and by the time Carnival rolls around, they are dressed and ready to celebrate.

Many of the kids get involved through one of the many Afro-Caribbean/Brazilian-based dance schools that prepare people for Carnival, such as All Ah We and Sambao in the East Bay, and Samba do Coracao and Escola Nova de Samba in San Francisco. At Samba do Coracao, most adult students' kids get pulled into the procession; but kids don't necessarily need their parents to join in, because they are exposed to Carnival culture by the various dance and drum teachers who bring their show to schools. Says Josephine Morado from Escola Nova, "Right now I am working in six different schools."

Most of the public schools where kids receive Carnival instruction are located in the City; and a few, like the Mission's Buena Vista and Bryant Schools, have their own Carnival traditions. These began years ago when a few local dancers wanted more kids to be familiar with this San Franciscan celebration. Now, according to Morado, kids, parents and teachers look forward to the celebration every year. Morado and another teacher, Diana Ortero were two of the original ones who volunteered their time so the kids could experience Carnival.

Involving kids in Carnival is not specific to San Francisco. Some Carnivals, such as the one in Trinidad, have a children's Carnival separate from the bigger adult one; others, like those in Rio and Bahia, Brazil, incorporate kids. Whether kids should have their own Carnival, or be included in the large one like they are in San Francisco, sparks a bit of controversy from dance teachers (and shows country loyalties).

Suzanne Ludlan from the All Ah Wee dance school touts the benefits of an all-kids Carnival: "In Trinidad, outside of Port-of-Spain, there is a huge kids' Carnival. There the kids are taught the purity of the celebration, and they have a whole day for the festivities. I think it is better because the kids are better protected. They aren't overwhelmed by



PHOTO BY RODNEY JACKSON \ FANTASY PICTURES P# (415) 834-8273

hundred and thousands of adults."

Maria Solza Roberts of Samba Coracao, who supports having kids in the larger Carnival, holds smaller all-kid Carnivals where the children dress up and see many Brazilian traditions. Yet she also prepares kids for the big celebration and tries to tailor the ex-

perience as much as she can.

"We have volunteers to help the kids and we let them go first. They want to participate. They like to dance with their parents and they like to do the same things as their parents. And they can do it. I think it makes for great memories. I remember how my father used to carry me dancing through the Carnival in Minas Gerais."

In the past two years some teachers' efforts have been supported by the San Francisco Performing Arts Workshop, PAWS, which receives funds from Proposition J. But for the kids to join Carnival, they are required to pay a fee of \$25-75 to cover participation, costumes and rehearsals in advance.

The Buena Vista School, unique in its bicultural/bilingual Spanish immersion program, has been sending kids to Carnival since 1986. Jean, a Buena Vista parent, says, "Car-

naval is a lot of fun. Here in San Francisco we celebrate everything, and my daughter loves it."

This year Buena Vista will be sending 160 kids, over half of its student body, to participate in the "funky congo" theme act. These kids clearly like to be in Carnival even when their parents aren't in the procession. However, the more supportive parents are of the project, the more children get involved.

Speaking from her experience with many schools, Morado says, "I've found that the desire on the part of the kids is always there. It's just that transportation and other details, if they aren't provided, make it really hard for the kids to be in Carnival. I've driven several kids to weekly rehearsals in Golden Gate Park, but it always works out better when the parents are interested."

The coordinator of the Buena Vista program, a parent of three children says, "It is a lot of work. Sunday mornings we get together to build the float and make the costumes."

When parents are not interested in Carnival, kids are affected. Bryant School, which has sent kids regularly to Carnival in the past, will not prepare students for the procession this year. Why? Because parents complained about the scantiness of adult costumes. Said the principal, "Every year is different; and this year, many of the parents complained about how the nudity in the parade is against their religious beliefs, so we will not be participating. We have to respect the parents."

Rehearsals at Buena Vista, like rehearsals in other schools and dance academies, begin about a month in advance and are held after school. Kids can either be drummers or musicians. As many teachers and parents attest, even aside from the preparation, Carnival is hard work for the kids. Unlike Brazilian or Caribbean Carnivals where the procession is short, the kids have to walk approximately three miles downhill. In addition to the walk, there is the long wait in the beginning, which can dampen spirits.

At Buena Vista, parents bring water bottles and lifesavers to help the kids make it through the activities. However, eight-year-old Greta has changed her mind about dancing in the event. "This year I think I am going to be a drummer. It is easier," she says. (Greta's mother is quick to point out that Greta had tonsillitis at last year's Carnival, but they let her participate anyway.)

Like a lot of the kids' choreography in this year's Carnival, the Buena Vista group will add a bit of hip-hop to its routine. As the dance teachers explained, the kids are taught regional dances but are also encouraged to have fun. And, as many point out, there is room for variety in Carnival. So it is perfectly fine for the All Ah Wee kids to dance and play their mix of reggie and cumbia next to the samba of the kids from Samba do Coracao. The tradition is being shared and kept alive, even in untraditional form, in the Mission.



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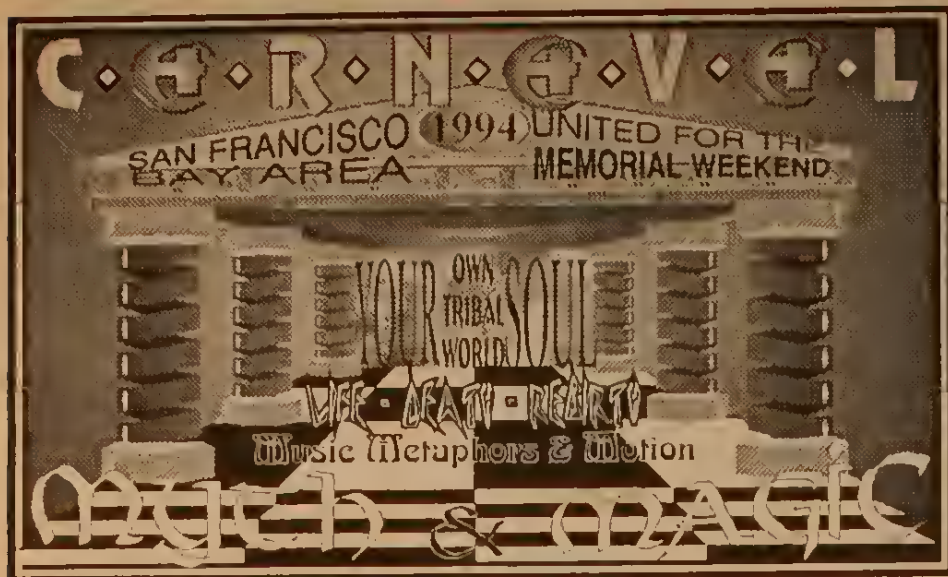
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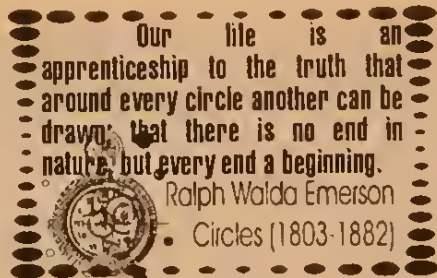
Come forth unbeliever, and enter our world of Carnival, humanity's oldest celebration of life. First you must agree to check your cynicism at our door. Next you must address a prayer to your soul, that it agree to give its spirit freedom for the duration. Come forth mortal conscious, the hour is late.

Once, not so long ago, you could not be wise unless you were familiar with two ancient collections of sacred stories, the *Bible* plus the *Iliad & the Odyssey*. Homer first told his magical mythical stories in Greek 3200 years ago, laying the foundation for Greece to become known as the cradle of Western civilization for the five hundred years "before Christ." Central to the Grecian culture was a rich metaphoric system of psychic energy models, called gods and goddesses. The Greeks' Carnival or spring festival was prolific with competitions and praise for their gods. The greatest contest was between Athenian storytellers who created our dramatic arts of comedy and tragedy. Today's Carnivals still celebrate the same psychic energy models or "onxas," although the names are more likely to be Afro-Christian than Greek and the actors are no longer required to perform with giant phalluses. Central to the proceedings in Greece were the Eleusian Mysteries of spring and fall, a thousand year community ritual dedicated to the earth mother, Demeter. Anyone could participate provided that they had not shed blood and that they already knew this story.

One day Persephone was picking flowers with her virgin friends Artemis and Athena when the lord of the underworld, Hades, abducted her to be his bride. Her mother, Demeter, seized by grief and worry, searched in vain for nine days, until the dark moon matriarch, Hecate, and the all-knowing Sun God told her of her daughter's rape. They also told her that Hades' brother, the most powerful patriarch, Zeus himself, had consented to the kidnapping. In rage, she withdrew from Mount Olympus and withheld her graces from the earth so that no seeds would sprout and regenerate themselves. Filled with sorrow, Demeter wandered the country alone until she settled in at the city-state of Eleusis. One day, as she disconsolately sat by a well, Baubo, a tiny dwarf appeared and proceeded to perform an obscene dance. Demeter, beside herself, had to laugh. Around this time, Zeus, left with no alternative but to pacify the earth goddess,

negotiates the release of Persephone from Hades through the efforts of the trickster-messenger, Hermes. But as the innocent Persephone was leaving the realm of the dead she was tricked by Hades into tasting the seed of a pomegranate. Hence forth Demeter's daughter must spend one third of the year in the underworld. Our earth mother accepts this fate and allows her energies of cyclic rejuvenation and rebirth to flow again, thus restoring the earth to health and harmony.

The magnificent Eleusis shrine or "Place of Happy Arrival," was eventually destroyed by the Christians, who have spent the last millennium-and-a-half insisting that honoring the cycle of nature, life-death-rebirth is wrong. While the central metaphoric rhythm of the Bible, descent-redemption-ascent, feels different, it is an abuse of power to repress either rhythm. Carnival takes pride in knowing it is the only pagan tradition the Christian church was unable to squelch, ultimately having to settle for the right to name it (the Latin roots of "Carnaval" mean "farewell to the flesh") and place it as the last hurrah before the forty days of fasting and penance leading to the Church's spring holiday of the Easter resurrection. It is no accident that our hemisphere's greatest annual cultural events are Carnivals which honor the primal fecundity of the world will and the marvelous creative chaos of its creatures.



Carnaval-San Francisco (C'SF) honors the month of May, named after the earth goddess Maia. For no month better shows off Maia's endless proliferation of forms. Yet creation proceeds from unity to diversity. We must first unite behind our many May queens. Let us celebrate life on Memorial Weekend. Let us honor the mystery of fate with its *circle game*¹ riddles of past-present-future, and glorify our souls by revering our ancestors' spirits, who have added so much to humanity's collective wealth that we must so savor this holiday where worry is not allowed.

Carnival is best experienced as a lucid dream beyond our everyday perceptions of time and space. The art of Carnival honors dream-time. Be it creative inspirations, positive thinking, or *in your dreams*² your unconscious is communicating through patterns of symbols and metaphors organized into mythic stories. Defending C'SF champion, *All Ah We* this year salutes aboriginal dream-time by celebrating a culture which reveres dreams as the highest wisdom and practices working knowledge of what we call parapsychology or magic. Intuition, synchronicity, past lives, angels, answered prayers, and the seven forgotten senses are all well documented phenomenon that science with its 300 year old mechanistic view of the universe is only now confronting.

The major part of behavior is not conscious. We must now all learn this higher language or suffer the fate of far too many of our children who have become a lost generation. School science must acknowledge the greater power held in the sacred stories of the *Bible* or the *Iliad & the Odyssey*. Myths or dreams communicate the profound acquired wisdom of the three levels of the unconscious: personal, collective, and universal. Parents cannot be faulted for the character of their kids when the community has little appreciation for the essential graces of faith, hope, and charity. Neither can our storytellers, the media, whose feature heroes regularly become their faded sell-outs or hot new cheap-thrill merchants. *When the saints come marching in*³ to the creative right sides of our brains, we can all breathe easily once more.

Banyon, a new C'SF band, takes their name from the West Indian legend of "jumbies," or spirits using the radiating roots and limbs of the banyon tree to reach new souls, as a metaphor for transplanting the Carnival culture of Trinidad and Tobago here. Their spectacular designer of the *Barcelona Olympic* ceremonies, Peter Minshall, for his C'SF '94 debut portrayal, will tell a tale from the *Odyssey*. In this allegory, the warrior-king-hero must choose between the timeless seduction of immortality offered by the Goddess Calypso or a return home to his ever faithful wife, Penelope. The highest honor of the many competitions in Trinidad Carnival is to become the Calypso monarch. Calypso is song with a story, and many believe it might become as popular here as the "steelpan," an instrument invented for Carnival by that remarkable *laud of Calypso*⁴ named after the holy trinity.

While visual art explores space, music best expresses the permutations of time and number enchantment. The Carnival deity Pan, the goat-toed spirit of awakened nature, is often shown with a seven-holed flute, representing the original seven harmonic tones. "In the beginning was the word," that is, sound, or if you prefer the scientist's creation story, it all began with "the big bang." The heart of Carnival is the rhythm of the drum. Rhythm is anything which repeats itself but patterns of three and four are what make music sacred. Life is made up of rhythms trying to fall into synchronicity or entrainment with one another. This unity or binding together is what a Carnival band seeks, harmonic convergence, or tribal unity. *One Drum One World*⁵.

We now face the prospect of a kind of global civil war between those who refuse to consider the consequences of civilization's relentless advance and those who refuse to be silent partners in the destruction. More and more people of conscience are joining the effort to resist, but the time has come to make this struggle the central organizing principle of world civilization.

Vice President Al Gore
EARTH IN THE BALANCE
ECOLOGY AND THE HUMAN SPIRIT 1992

The two most sacred numbers according to ancient philosophers are seven (3 + 4) and twelve (3 x 4). Seven is revered as the Soul of the World and is also represented by a circle. Twelve is the symbol of the universe and civilization. Lay a square on top of a circle and slice it into twelve parts, to get the model for enchantment that most ancient city planners held paramount. According to Plato, the enchantment must further be maintained by training all the citizens in correct traditional songs, dances, and stories that constantly change forms. Perhaps the many kids in the C'SF '94 production of *Ocean Paradise of Atlantis*⁶ will learn this merely by practicing their dance.

Dance connects you with your unconscious. It mediates between body and soul. For the young, dance allows expression of their feelings which know no words, a time and place to play with who they wish to be. Ritual dance also connects you to the collective unconscious of the ancestors who have previously danced the same patterns and rhythms. C'SF, as a multicultural parade, represents an unprecedented richness of unity in diversity. And thus for our emerging global village of the new millennium, C'SF is perhaps its most brilliant moment.

C'SF is the largest exhibition of *Brazilian splendor*⁷ outside of that enigmatic country. And *our world of Brazilian culture*⁸ offers insightful reflection of our own metamorphosing culture, *BRA-USA*⁹. Last year the hit PBS-TV series *Dance*¹⁰ featured *Olofin* from Carnival in Salvador, Bahia, the leader spoke about the freedom and strength created when people come together with nature in song and dance. And this power represents a *Movimento*¹¹.

This year C'SF goes national on cable-TV. Next year it is hoped the San Francisco Bay Area and the global Carnival community will be able to take pride in their parade being featured internationally as part of the 50th Anniversary of the United Nations signing here. If the San Francisco Bay Area can rise above its petty parochial power games, *somewhere in "de" Pacific*¹² the *Pacific thunder drums*¹³ are sounding the call to our destiny, to be the golden gateway and renaissance center between the New World and the Pacific Rim. Hopefully, the Mayor of Oakland, Elihu Harris will continue to be successful in uniting the twelve Bay Area counties under the three metro mayors in the interests of global trade. C'SF welcomes the



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third largest city in the state, San Jose which now joins San Francisco and Oakland in completing the metro trinity of C'SF Bay Area unity, by fielding two major South-Bay performing bands, doing *Earth, Wind & Fire*¹⁴ and *Juta Wara*.¹⁵

Through our scientific genius we have made this world a neighborhood; now, through our moral & spiritual development, we must make of it a brotherhood. In a real sense, we must learn to live together as brothers or we will perish together as fools. Martin Luther King (1929-1968)

ONE LOVE ONE HEART
LET'S GET TOGETHER
& FEEL ALRIGHT

Hear the children crying

Bob Marley (1945-1981)

One Love/People Get Ready

As predicted by all too many, including our two most recent prophets, Martin Luther King and the Carib of Yerba Buena- Bob Marley, humanity is at the crossroads. Many wish to escape *city life*¹⁶ for the outland, thinking this may increase their chance of being *solar survivors*¹⁷ of whatever chaos lies ahead. C'SF chooses a *world end*¹⁸ of hope over despair, faith before cynicism, and compassion without conditions. Our answers lie within. We must hold the center and begin again to hold our children paramount. In this new world disorder, all who matter must honor the human spirit's need for meaning and purpose, and hold holy the truth of imagination.

The language of image is the most powerful of languages, because it has the potential to communicate on so many levels of the conscious and unconscious simultaneously. The triumph of capitalism and the resulting fall of community are directly related to the unrestrained, unmitigated commercial exploitation of images of sex and violence. TV, video games, gangsta rap, and Madonna's latest image as unrepentant sinner, all work relentlessly to break down our trust and respect for each other, our community, and ultimately-the family. Once upon a time, the church assisted our community and our unconscious to organize against this relentless onslaught of images which seek to make us their consumer puppets. But it would be foolhardy to think today's petrified bureaucracy of literalists could lead us in this unprecedented challenge of our times. Indeed, local Catholic Archbishop Quinn did not recognize the wisdom of Plato's aforementioned solution of "song, dance, & story." When reigning screen dark goddess Whoopie Goldberg made hit movies off this theme with *Sister Act I & II* in his backyard at the Mission district St. Paul's parish, he first closed the girl's high



school. Now parishioners must now raise seven million dollars or risk seeing the entire sacred site bulldozed for condominiums

Where love rules, there is no will to power; and where power predominates, there love is lacking. The one is the shadow of the other.
C.J. Jung (1875-1961)

We must rise to meet these unprecedented spiritual challenges of our day. Let us begin collective cultivation of community soul which transcends the politics of gender, race and creed. There is higher work for art than the arts industry, knowledge of the imagination, and heroes past-present-future must reach *uptown and downtown*.¹⁹ Cultivate a sense of purpose with a recognition of paradox, for moral certitude or devotion to your group's "will to power" also carries the power to destroy the

community's salvation of love and unity. Carnival, representing rebirth in the cycle of life, is humanity's most joyous impulse and a wonderful place to begin rebuilding our community of the new millennium. Pre-Christian middle American mythology says that now is the beginning of the fifth age, now is the time to seek balance at the center of the four directions. The Afro-Christian pantheon of orixas teaches us to heed intuition and synchronicities lest the trickster get assertive. *Rara Premie!*²⁰

Perhaps Sophia, the goddess of wisdom, new myths, and the love of love will be our guide. For example, what if we all agreed creation began with the birth of human consciousness 10,000 years ago? Then we might stop the self-destructive school debate of evolution versus Adam and Eve. How can we be serious about saving the planet without resolving the moral doubts of family planning? Many pre-Christian Indian tribes believed a baby became a whole person when it first laughed, signifying the soul's arrival within. Let's get real, and switch our shameful slogan of denial, "Just say no" to violence and teach atonement or you gotta *Pay de Devil*.²¹ Faith taken on authority is not faith at all.

This year's graphic features Artemis, also known as Diane or Anastacia. As the twin new-moon sister to the sun-god Apollo, she will lead us back to nature, respect for the goddess within us all, and a healthy relationship with death. Unlike Aphrodite, the goddess of beauty and love who longs for union, Artemis stands for free proud singleness. Yet her pureness can also inspire erotic play. Our sexuality is heightened by the paradox of desire and withholding, intimacy and distance. This orixa has a special bond with the girls of our community. She hopes her guidance will teach them the difference between Eros and Amor, and the damage loveless sex can do to the soul. As the girls' guardian angel throughout their journey to womanhood, she offers a strong heart if the life decisions of a pregnancy should face them. All of us should learn more from Artemis' disdain for materialism and the joy she gets from the simple pleasures of life, nature, and the hunt.

Carnival time, like a hunt, is filled with feeling. Its virtue lies in the journey, not just the prize of dancing your dream down the *Mission Miracle Mile*. There'll be many *tales of honey*²² along the way, for Carnival, like art, gives back whatever you put into it. And when we unite in the awe & love of Carnival Sunday there will be no words to express the *waves of happiness*.²³ Happy Carnival!

1) Wise Fool Puppet Intervention, 27th contingent in C'SF Grand Parade May 29, 1994 2) All Ah We, 37th 3) Batu' Piti' II, 52nd 4) Banyon, 51st 5) SF Taiki Dojo Kamiari, 58th 6) Mas Makers Massive, 34th 7) Birds of Paradise, 2nd 8) Fogo Na Ropa, 24th 9) Mocidade de La & G.R.E.S. Ginga Brazil, 38th 10) Mas Salsa, 22nd 11) Oju Oba, 12th 12) D'Midas International of California, 45th 13) Spirit of Polynesia, 7th 14) Pleasure Players, 20th 15) Renacer Folklorico Bolivio, 31st, 16) Escola Nova de Samba, 33rd 17) A Waking Dream, 11th 18) Samba, 41st 19) Compara Viva Panama, 14th 20) Group Petit la Crou, 19th 21) Old Mas, 57th 22) Masqued Revellers, 35th 23) Samba do Coracao, 30th

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CARNAVAL: A MISSION TRADITION

by D. Michael Spero

They're having a ball on Capp Street. Laughing, swapping stories, waving their canes for emphasis, dozens of senior citizens and non-citizens are waiting for their hot lunch at the Mission Neighborhood Center (MNC). A steady stream of mothers passes them, picking up children from the Head Start program inside. On the second floor, MNC staff is planning programs for its Precita Street youth center.

MNC is one of the oldest and most comprehensive social service operations in the Mission. It's also the place that helped give birth to Carnival 15 years ago.

"We wanted to identify a fund-raising project that would involve the community," says long-time MNC Director Santiago Ruiz. "Some people in the Precita Park area were trying to get Carnival going, and we made it an MNC project. We gave staff time to it and then made it an official part of MNC."

Eventually Ruiz was spending as much time on his multicultural fundraiser as he spent on the Center itself. "Carnaval is the tops when it comes to artistic quality, the color and the splendor," he says. "It's also a major headache. I remember staying up till 4 a.m. many nights, just to clean up after a meeting, and I said 'no more'."

After a contract with an independent producer ended disastrously, MNC, with other community activists and artists, created Mission Educational and Cultural Association (MECA). MECA finds the sponsors, plans and organizes Carnival, and contributes \$24,000 from the event to MNC for its community work. Even more than the Symphony's Black and White Ball, this fundraiser has become a cultural mainstay for San Francisco.

"We're not just doing this event and saying 'see you next year,'" says MECA's Roberto Hernandez. "We're year-round. We pay artists to teach in schools; we pressure the City for improvements." With the popularity of Carnival, MECA has won railroad track removal and repaving for Harrison Street, as well as the colorful international signs on 24th Street. The



PHOTO BY RODNEY JACKSON / FANTASY PICTURES P# (415) 834-8273

organization is in the celebration business full-time, involved in Cinco de Mayo, the 24th Street Fair, Dia de los Muertos and a Christmas march.

Money is tight. A few years ago MECA stopped accepting support from tobacco companies, and few other sponsors have stepped up to fill the gap. "Carnaval's wound up in a

deficit for the last five years," says Hernandez. "Right now, Cinco de Mayo is supporting it. Even though Carnival brings millions of dollars to San Francisco, we're hurting economically. We pump all the money [we can] back to the artists."

MNC used to receive money from Carnival beer booths. That practice was stopped four years ago, and now Ruiz fears MNC's \$24,000 allotment may have to be cut back. Carnival money represents less than two percent of the budget, though; the rest comes from individual and corporate sponsors, foundations and government grants.

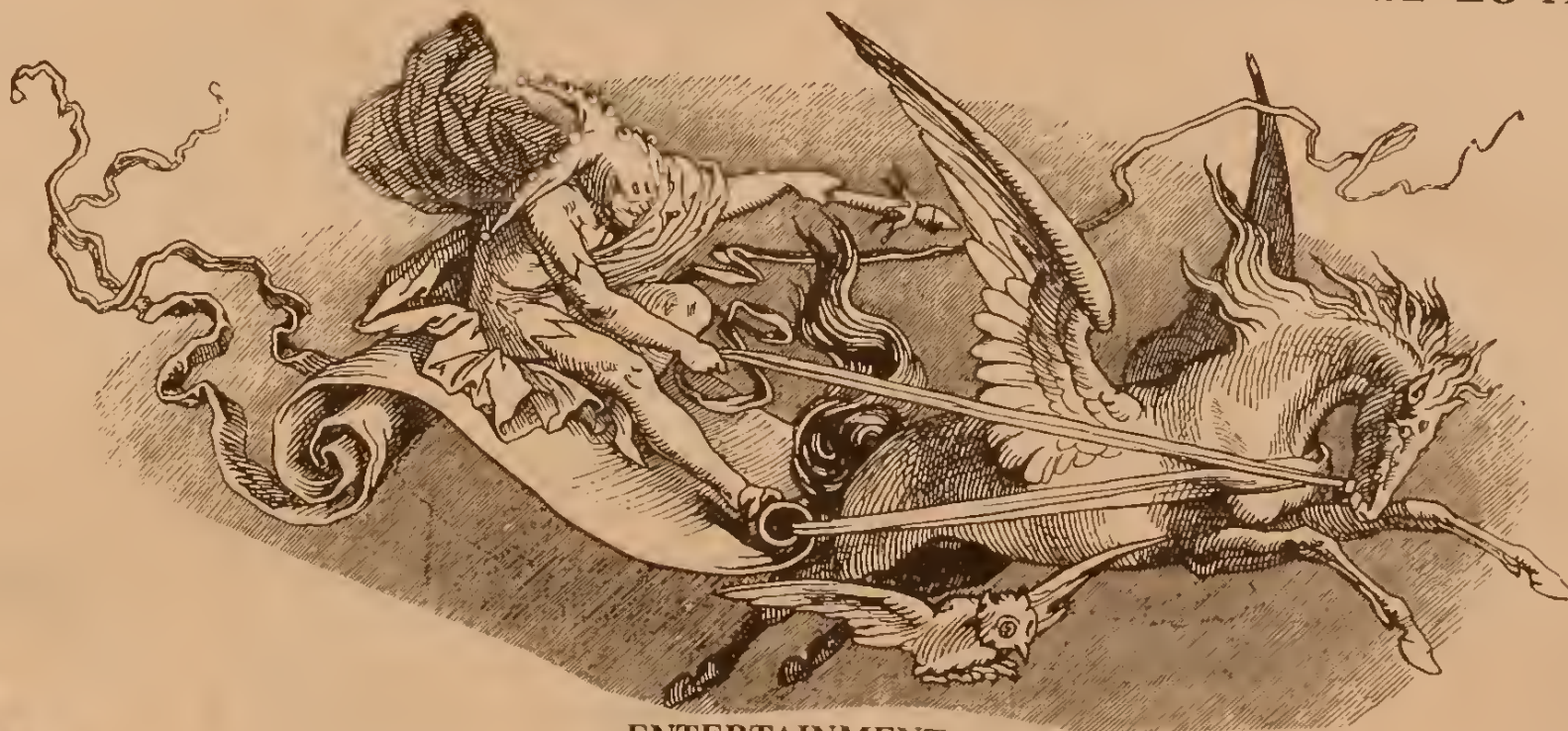
Founded in 1959, MNC is the latest incarnation of a community organization that goes back a full century. Their building at 362 Capp Street is a national historic landmark dating back to the "community center" movement of the 1890's. Community centers were the second wave of urban neighborhood organizing in America. (The first was Jane Addam's "Settlement House" movement, of which Hull house in Chicago is the best known). The goal then, as now, was to serve immigrant communities faced with language barriers, discrimination and poverty. Back then it was the Italians and the Irish.

Each wave of organizing has moved a little more away from social service and toward building community power. MNC's Senior Program continues that movement, involving seniors in fights to save the Senior Escort program and the San Francisco Commission on Aging. "Educating them on how the system works is the first phase in their controlling their own lives," says Ruiz.

Their experience as activists has led many MNC seniors to want to vote, so the Center will be instituting citizenship classes, probably combined with bingo games. Meanwhile, the Precita Center provides counseling and education to 400 youths, while four Head Start centers serve 250 preschool kids. MNC employs 53 people full-time, with over 200 volunteers. It's a special organization that has given our community and our City and special gift, the incredible experience of Carnival.

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THE SOUNDS OF CARNAVAL

This coming Memorial Day weekend means Carnival time here in the Mission. From Venice to Rio, from Port-of-Spain to Port-au-Prince, Carnival is a time to let loose and celebrate with costume, music and dance. Andean, Mayan, Brazilian and Haitian groups will participate.

Traditionally, the pre-Lent festival is marked by excess, exuberance and theatrics, heightened by the somber denial of Lent that immediately follows. Here in San Francisco, Carnival is a relatively recent event and the Christian calendar has been put aside in favor of a better climate time. There will be scores of pre-Carnaval warm-up events; and Carnival itself will feature thousands of participants, including such great musicians as Arrow from Barbados and Olodum from Brazil. Watch the local cultural calendars and see page 9 of this issue for concerts, balls, and events.

Carnaval's importance to the music of the Caribbean and Latin America cannot be overstated. African descendants in the "new world" were discouraged and often persecuted for playing drums and dancing, which, of course, made it hard to maintain their traditions. All African ceremonies, rituals and important events are linked to specific rhythms and songs. Carnival, especially in the Caribbean and Brazil, was the first and, for many years, only time when Africans in the Americas could sing, drum and dance as they wanted in public. And over time, many a European descendant came to appreciate and help to popularize music such as samba and calypso, African-influenced styles that developed through Carnival.

In Rio de Janeiro and Salvador, Bahia, in Brazil and in Port-of-Spain, Trinidad, many people in the barrios work and save all year to afford a nice costume for Carnival. Neighborhood groups start planning months in advance. They search for a theme, which could be a current event they want to comment on, a mythical theme they wish to act out, or an ideal they have. Some may choose a satirical approach, while others may be straight-up

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serious. Along with the theme they must have a song and musicians to play it; and of course, costumes, which can be the greatest source of pride. Such preparations take months of planning and regular rehearsals.

Carnaval is a time when a pauper can be a prince, a maid can be a queen, and god-fearing individuals can let desires overcome their morals. The group fantasy can be a very empowering experience. Imagine a slave's son or daughter parading down the main street of town in front of his or her ancestor's masters; wearing a patrician's overcoat and white wig; with hundreds of drums beating, singing a song of freedom and rising above the historical legacy in a show of power and joy.

After the group has practiced the theme song hundreds of times, the parade itself is the climax. Now the entire town is out parading or watching, and you are on display to thousands and thousands. Perhaps the parade route takes hours to navigate, but you don't notice; because the rhythm of the drums, the raising of hundreds of voices in unison, and the sheer physicality of the dance/march have you in a trance. That's the spirit of Carnival: transcendence!

Carnaval, like sports, is a very competitive business. In Brazil or Trinidad, a musician's career can be made or lost. Rivalries are intense and all-out riots have occurred when two groups clash and emotions run wild. But, unlike sports, most people are content to participate, and winning and losing are not so black and white.

Perhaps Carnival was and is the first multicultural event. Most Carnivals have always drawn participants from all strata of society and from peoples of all colors. Here in our diverse little barrio we have something that includes everyone and anyone who wants to participate. Don't miss out, check it out!

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REMEMBER TO CELEBRATE THE EARTH

by Jacqueline Elizabeth Letalien

The Earth is my mother, sister, love. She is the source of my sustenance, comfort, inspiration. When I'm weary of the world's turis (deep trouble, pesky nuisance) and my own mishigas (inner pesky nuisance that causes me deep trouble) I put my hands on the earth and wail. She takes the pain, anger, grief and composites it, uses it to renew the life She sustains.

Environmentalists have taken on the belief that we're killing the planet (not the "spaceship earth") the Mother her self. It's true we're making a mess of her. I'm aware of this each time I walk down a beach strewn with styrofoam, gum wrappers, tennis balls. We're certainly disrespectful creatures: we ourselves have become a pesky nuisance. I'm aware each time I look at that putrid brown/orange cloud of toxic pollution that we're the cause of deep trouble.

Still, I argue that it's human arrogance to believe that we're killing Mother Earth. Everything we put into the air is her element. Everything we put into the ground is her element. She knows how to use and transform it and She will. This isn't to say we aren't killing something. We are. We're killing ourselves and the living forms created to give us comfort, beauty and sustenance. After we've killed off ourselves, the Mother Earth she will still be here. Perhaps She will miss us, her ungrateful children, and She will still be here with her essential elements all intact from which She will create anew or not as She pleases.

Here I am in the meantime, a woman poet pondering the mystery, beauty, magnificence of this my Mother, the Earth. I'm scared of losing my place with her. Yet, it's only by my foolish acts that this will occur. I want to change this. Yes, the changes can be large like shutting down every nuclear plant that now exists. Or, they can be small: I can be sure to take a plastic bag (a Safeway shopping bag would do) each time I got to the beach. After I have taken my walk out to play, to muse, to be cleansed I can return the favors by filling that bag with the trash strewn on the sand on

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my walk back to the parking lot. If several people did this, there'd be no need for one special day a year for major cleanup parties; and there's no need to wait until that one day a year.

I can visualize ways to keep the streets clean, to give people alternatives to pissing on the sidewalk and fouling the air. I can make it my business in my personal life to use resources frugally. The Dalai Lama suggest that perhaps we of the Western world could live more simply. He's being kind in his Buddhist sort of way. We absolutely could live more frugally, simply. We could learn to live with the darkness to surrender to the mystery, the musings, the mediation that dwells only there. This is a poetic way of saying - do we really need to keep all the lights on in all the rooms the moment the sun fades into twilight; do we really need sixty watts to see, to ward off our fear or would 25 watts do just as well?

And, I can sing the praises of the Mother Earth her magnificent beauty, her terrifying power, her mysterious miracles. A flower is a miracle; I don't care what explanations scientists venture to make, it's a mystery as to how that flower is created. Humans who like to believe we're the most intelligent of life forms are sent scurrying in panicked disarray when the Mother Earth causes her rivers to flow where they will. Humans who like to believe we can build earthquake proof buildings are sent out with shovels every time the Mother Earth causes her continents to tremble. And, humans who like to believe that we are the creators of classic art are humbled when the Mother sculpts rock into columns and canyons.

When I go to the place where the waters of the mountain meet the waters of the sea, I say a prayer full with my gratitude of the simple beauty, the awesome expansiveness, the exquisite existence of this vessel the Mother Earth. Her elements the air, the fire, the water, the rock are Hers alone. We the humans are hers, not the other way around. We're created from her elements and She will compost us to renew life and sustain Her creations as She wills. That is as it is.



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CARNAVAL COUNTDOWN

BY C.M. COLLINS

MEMORIAL
SUNDAY
1994

This year, Carnaval-San Francisco (C'SF) turns fifteen years old and much in the Latin tradition of Quincenera, its time to present her as a woman to the greater community. (*Like a virgin!*) Yes, C'SF has been the largest event in Northern California for some time (Police crowd estimates sometimes give the *Gay Freedom* or *Chinese New Year* higher parade attendance numbers but C'SF unquestionably wins when media exposure is added to the equation) Nonetheless, relative to the great Carnivals (Rio, Port of Spain, Bahia, Toronto, New Orleans) where everyone catches the spirit or gets out of town we still seem to be an insider's happening. So there's still time for you and your friends to get a seat on board the Mission's Mythical Magical May train. Easiest route is taking personal responsibility by finding a way to honor a little one as May Queen or King. be sure to invite the neighbors. New Orleans' Mardi Gras is actually centered around ritual debutante balls which the sixty parades are merely a prelude too. Another grand New Orleans Mardi Gras party tradition is king cakes. the person who gets the piece with the tiny baby figurine is obligated to host the next party...New Orleans loves to dress itself up and we'd also do well to decorate, not with Mardi Gras colors of purple-gold-green, but rather the brilliant official C'SF colors of turquoise-gold-magenta. For the best example of this hot color combo check out the *Mission Miracle Mile* May banners courtesy of the *Mission Merchants*.

Still, you may wish to be a shooting star: Shouldn't be too hard to connect for Missionites since 14 of the 24 top C'SF bands maintain presence hereabouts... Hopefully soon, since the "freestyle" option where a small fee gets you a T-shirt costume should be discouraged if we hope to continue to improve on the aesthetic which can rightly claim to be the "*greatest multicultural show ever celebrated*".... Better you contact MECA, our local talented event producer, and volunteer 826-1401, they have the best T-shirt selection anyway. Carnaval Hotline: 824-8999

RUMOR-MONGERING plus outright lies: Pele as Grand Marshal not confirmed. However agents for Madonna, Whoopie & Mother Theresa are said to be interested & trying to locate the selection committee--*Don't Worry Be Happy*...Soca King Arrow (of hit *Hot, Hot Hot* fame) will play in parade w/ C'SF defending champ *All Ah We* and headline the **Caribbean Ball** Saturday night. Jouve mud costumes admitted free

after 2am... *Pay de Devil* has moved to "subtext" for *Old Mas*, seems the d-word really gets the Mission evangelists excited, 1... Brazilian champ C'SF '92, '93 *Escola Nova de Samba* is getting back to de roots, practicing Sundays at the birthsite of C'SF, Precita Park and will attempt a recreation of the original enchantment so many C'SF Carnavelescos fondly recall (Sat.5/28) --*Muses Divine Daughters Nine*... **OLODUM** is probably (97% sure at deadline) headlining the **Brazilian Ball** C' Sunday and will be performing in C'SF w/ *Oju Oba* who rehearse at the *Women's Building*. OO's artistic director Betho is from top Bahia band *Muzenza* which unlike most Bahia groups features dancing. The famed fellow Bahian Carlinos Brown who recently released his debut CD may in town for World cup soccer and jam *OLODUM* is definitely confirmed for *Santa Cruz Civic* concert June 18, according to promoter Renato Froto. *Banyan*, the new statewide band debuting Peter Minshall (designer of Barcelona Olympic ceremonies) Hint. Don't mention the tattletale sheet **CARNIVAL ROUNDUP** to H.A. Don't forget the first annual giant King & Queen contest to select the Bay Area's entry for Trinidad's September \$150,000 World Competition (5/21 info Jackie Artman 510/535-2450) *Oakland Carnival* aka *ra ruzza* a.k.a. day after picnic (5/30 Mosswood Park) should be sure to scout the opening "Mardi Gras" parade *Festival at the Lake* has planned the following weekend. Welcome back to C'SF *Chabat College Steelpan* a 22-piece orchestra, leader Jim Munzenrider is also producing the first steelpan concert in seven years which will have brothers Jeff & Andy Narell on the same stage at Hayward's *Chabot College* 5/27 info 415 578-1680 Andy is USA's best selling steelpan recording artist but is still working on his Carnival credentials...All three C'SF weekend Balls, Salsa, Soca, Samba will be at the *Concourse* 635 8th /Brannon Luis Enrique from Nicaragua will be our salsa monarch...*Ginga Brazil* will be featured on Brazil's top rated Sunday TV show the second week in May. *Global TV* filmed the samba school parading down San Francisco's crookedest street in the world (4/24) Hottest unconfirmed rumor of the Carnaval season is that **CARNAVAL** will go national on cable TV with the *travel channel* and may also go International on *Univision* the Spanish language network.

MISSION RENAISSANCE: More than 50 Mission groups are calling on the media to emphasize the positive, explore the paradox, discover the past and future when sensationalizing the violence of the present and basically be part of the solution not the problem when using the Inner Mission as backdrop for their stories. Mayor Frank Jordan, Supervisor Susan Leal, Hilda Bernstein (*Prez, Liberty Hill*), and Al Ribaya (*Taming of the Shoe*) addressed this theme of "rebirth on the *Mission Miracle Mile*" at a 16th St BART rally 4/16...Now on their 5th year the *24th Street Revitalization* Committee did their annual pre-May Spring cleanup on 4/23 pictured is

Jake Pavlovsky (*Mission Neighborhood Centers* Board Member) Ray Benson *SFPD-Mission* Community Relations Officer Sgt. Rick Shiff, Supervisor Kevin Shelley (*Chair 24th St. ReVit Comm.*) Glenda Powell (*Prez Inner Mission Neighbors*) & Bob Planthold. The two MNC Board members are on the MNC Carnaval Committee which is now renegotiating its license with MECA to produce Carnaval for MNC...Be sure to help celebrate our Mission Murals this month contact Precita Eyes Mural Center for more info 415/285-2287.



Carnaval SF Bay Area Poster Artist & costume designer Karen Lusebrink w/ cross-cultural magician dJSweetwaist



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BEYOND BOHEMIA

THE MISSION'S ARTS CELEBRATION IS ALL YEAR LONG

by Molly Hankwitz

Forget Bohemia...it was trying to be forgotten anyway. There are communities of artists in the 16th Street neighborhood — but they are students, dykes, architects, performers; the trained, the untrained, the anarchical, the intellectual, the experimental. And they are showing their work in a tiny enclave of coolly esoteric art spaces that have opened up within the last year. Run by artists and professionals, all these venues are here and happening.

The glamour and fever that went into the design and opening for the architectural art-landscape of the Yerba Buena Center is causing a subliminal stir. The "exquisite corpse" of artists networking in neighborhoods like this one has snapped back with an *esprit de corps* from the deadliness of Bush-Reagan moral and economic rhetoric. Wise to AIDS and the legions of the New Right, the artists at art spaces like Red Dora's/the Bearded Lady, B.U.I.L.D., Bewegung, Kiki Gallery, and from Wise Fool Puppet Intervention and the performance group Osseous Labyrinth, look to the past and the future. As either long-term residents of the Mission or newcomers looking for low rents and an active scene, their presence here reflects a growing reinterest in art and human values. Also present is the very persistence of hodgepodge youth and the young-at-heart to work creatively, to compete, to love, to inspire, to bridge gaps in communication and to transcend roles which might else limit them.

Likewise, the troopers, the "established" institutions, the neighborhood giants representing some thirty-odd years of cultural life, provide a meaningful context: the Roxie Cinema, Intersection for the Arts, New Performance Gallery, the Victoria Theatre and Creativity Explored. These organizations enlarge the scale by which art is viewed by bringing together the local arts with the state, national and international. But they are also a rich *resource* for the spiritual intellect and programming philosophies of leaner, greener curators who are pulling shows from a fast-paced "local" contemporary scene; a scene that indulges in sexy, radicalized images; interdisciplinary work and diverse, often unrecorded, histories. Moreover, these venues attract multitudes of choosy consumers and provide infrastructure for current exhibitions of local artists, like the annual Bay Area Film and Video Festival. They offer workshops, full exhibitions schedules, discount tickets, funding information and other support services to the creative (such as ushering time in trade for free admission).

RED DORA'S

Hence, for a cutting-edge cafe/art space like Red Dora's, where personal success, self-expression, and the nurturance of a live-wire clientele is tops, cultural context is a big boost.

Started by three penniless women who are long-term residents of the Mission, Red Dora's/the Bearded Lady, at 14th and Guerrero, is a haute-punk queer hole-in-the-wall with an arty past. Most recently the storefront was an evangelical church; before that the home of a furniture salesman, and it was rumored to have housed the Roxie itself. The cafe/gallery features one visual art show per month, selected and organized by Harriet or Lynn Flipper (co-owners with Lori Hartman), and usually one live performance per week — mostly spoken word, sometimes music with vocals. It has an ongoing series of readings called "Women in Prison" and is selling an

anthology of radically woman-ist writings in book form about an evening at the cafe for only \$12.95.

Now into its second year, business booms with sellout audiences, a menu of munchies and lattes and an atmosphere blessed with exuberantly beautiful painting and photography (mostly, but not only, by women artists). As Harriet remarked with a smile and captivating sincerity over a pile of sudsy plates, she feels that Red Dora's amiable and weirdly fun environment (it was mentioned in *Esquire's* column on SF punk-chic style) is due to lots of hard work and an overall delight and spiritual satisfaction in "the inspiration to complete." Red Dora's is a place to put oneself — something the women's art community both needs and thrives on.

BEWEGUNG

Bewegung, on the other hand, at 427 South Van Ness, is one of those experimental spaces which is open by appointment during the day or for individual events such as performances, poetry and music, as time affords. It is organized and operated by six friends, who are all currently studying either sculpture or



BEWEGUNG GALLERY

PHOTO BY GREG RODEN

architecture at CCAC or SF State. They have held two exhibitions and a variety of performance and poetry/music events in less than six months. Ambition, quality and a true exploration of experimental, multi-media and avant-garde art are some of Bewegung's (pronounced be-VAY-Goong in German, meaning 'way' or 'path') longer term goals. The mixed-ethnic, mixed-gendered team of curators holds lengthy meetings and takes great delight in their first performance event featuring Zanne, Michelle Tea, Allison Hennessey and others. The neo-materialist painting exhibition 'Mourning in Codes' by Bay Area artist Charles Herman-Wurmfeld that opened last month was also well-trafficked. Bewegung plans to open an exhibition of CCAC and SF State student work on Tuesday, May 17th, with a reception. A show on racism and a Mission "project show" are forthcoming. Stay tuned.

B.U.I.L.D.

Like Bewegung, B.U.I.L.D., a one-man storefront operation started by Keith A. Carollo, is drawing attention to itself after being open almost a year! Programming includes performance, poetry, music, dance and is, at times, available to persons or groups for rental. Carollo maintains that he is "community-based" by virtue of the fact that his audiences,

like those of other spaces, are primarily the Mission's young mixed art crowd. He programs according to what he likes, door fees are inexpensive, people see good local work and he is happy that everyone supports and likes what he does. B.U.I.L.D. was, he added emphatically over the phone, "home of the first all-Spanish-speaking STOP AIDS meeting in the 16th Street neighborhood." Carollo plans frivolously fun workshops for this summer.

CHECKERED HISTORY

So where is all this activity taking the arts, and how well or poorly does it interface with the mixed-racial and ethnic "old-time" family community of the Mission? Only time will tell. The truth is that one of the best things about 16th Street, with its checkered history as a dumping ground for San Francisco's "visible/invisibles" (parolees, homeless, and substance abusers), is that it's a flexible and open-minded place. The new comes in, and artists of all kinds can do their thing. The play of art and life intermingles in a fairly balanced, upbeat, non-violent and supportive community. Yet there are real threats to continued peace such as BART station violence,

project with single mothers at the Pomeroy House on Bryant Street and her photographic installation on Mexican families and dreams in the windows of Centro Del Pueblo on Valencia.

As a community-based institution, Intersection regularly sponsors playwriting workshops and theater pieces as well as an extensive literature program, publishing books of poetry by homeless veterans in the Swords to Ploughshares Transitional Housing Program or by students at Mission High. Intersection has done projects with Creativity Explored, exhibited quilts made by senior citizens' groups and regularly supported artist in the international programs of the Lila Wallace-Readers Digest grant program.

Currently, an installation by Bay Area artists Laura Brun, a self-proclaimed "populist" and Lise Swenson, "American Female," addresses the community by tapping into issues surrounding the media story of "Tonya and Nancy" and taking a look at women, competition, and narratives of various "violences" which affect the daily relationships of both sexes. This is the sort of high-caliber production that bridges the gaps between art, issue and community, that contemporary tripartite conundrum in which Intersection takes stock.

N.P.G.

In what used to be a stable in 1906, New Performance Gallery began in 1980 and expanded in 1982 with a two-story addition. The gallery is owned and operated by the Oberlin Dance Co./San Francisco Theater and the Margaret Jenkins Dance Company, and primarily supports artist working in dance, choreography, and theater/dance groups. But it is also eager to engage with other new forms or mixed-media art. Offering various workshops to professional artists, such as the Pilot Project for new choreographers and other select projects, NPG interfaces with the 16th Street neighborhood by developing a program of quality shows, inexpensive rehearsal space and strong support for artists both in and out of the community.

Catherine Sharpe, head of NPG's rental program, works with a range of artists and groups such as the Children's Center for Movement Therapy, SQUAD, Kneejerk, Rachel Kaplan, Steamroller, ONSITE Dance Company, Clare Whistler and Scott Wells; and she is looking to the future with "Summerfest," an annual festival of selected dance at NPG.

CARNAVAL.

Of course y'all... before summer, the Mission will be drowned in the color of Carnaval — the big-splash late-May holiday of the Latino/Latina community, which has developed a permanent rapport with the rest of us to join in the celebration of the sun and ecstasy of living. Wise Fool Puppet Intervention will be there in a flamboyant regalia of puppeteering for the Carnaval project, "Circles and Cycles," about movement, birth, life, death and togetherness. They cordially invite anyone from the community to join their puppet/performance workshops, which start in early May. And if you're looking to avoid Mission Street during the brouhaha, remember Red Dora's for chili. She's only two blocks away! There's plenty of artists, plenty of art, and plenty of places to hang.. Best of all you, don't have to be alone. The message is, if you want to be an artist, the 16th street area is pretty lively. Check it out!

Molly Hankwitz operates LURE ART BOOKS, selling rare books of the avant-garde, and is a renegade New York critic, writer and artist living on 16th Street.

HARRIET @ RED DORA'S 626-2805
HEATHER HAYNES/MANUEL GARCIA @ BEWEGUNG 703-0554
CATHERINE SHARPE @ NPG 626-6745
KEITH A. CAROLLO @ B.U.I.L.D. 863-3320
WISE FOOL PUPPET INTERVENTION 905-5958
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Life has been difficult since day 1

"She should be with her own people!"
My white mother's, white husband regarding me
If someone would have asked me
I COULD HAVE TOLD THEM THAT I WAS

Pierced nose, lip and ear -- all on the left side
Three feet of braided hair
Black leather jacket armor for my soul
Large enough, brown enough You will see me coming.

.....most days

I MAKE SURE NOBODY DOES ME LIKE MY WHITE MOTHER'S
WHITE HUSBAND!

--Sean Storm

EROTIC COMPONENT

the end of the world is in wire
each small collapse sets off another

alone i'm insignificant, i'm sorry
water out there won't end ever

one of the most terrible things
you can see is barbed wire in midwinter snow

a few fools run things in a half-assed way
but make no mistake, they will use as much force

whatever means necessary to keep
what they call their wealth

can so many really allow themselves
to be thrown into tatters for so long?

if this telegram is late just tear it up

--fred pietarinen



"Or Do You Want A Vision?", Liane McDonell

Tension waves the air
blue-black dye painted on hair
decoupage hanging from ceiling
degenerated; listless
feeling blown up; Keith Haring figure not printed
the radio screams classical; traffic on I-5
later sings something about androgynous heterosexual

Typing her life away, titled: "The Fall of Another Visual Arts Major"
wasted money for talent on 24 monitors with MTV blood

Plastic bracelets full of glitter compete
with purple tinsel glinting on legs
running through lights praying
for suicide makes interesting footage for 11:00 news-
caster who dreams of vacationing in Barcelona, Kenya, Tangiers
settles for cotton candy wearing Mickey Mouse ears

--Leslie Davis



"The Thinker", Liane McDonell

THE DEAD ARE USED OVER

mark which words you want to remember
the infinitive doesn't bother
"to keep" or "to save"
but makes its own explicit boundaries
hands press cold stone
so who told you, described
walking with swallowed sobs
rage flashing against throat
up through the eyes
there is plenty of space between
an adjective and a noun
unmown grass on grave
smoldering smoke and cigarette
allow one minute
to arrange the function of the body's reaction

I've seen all this before -- just more
innocently
fleshing between word and definition
the infinitive: "to describe"

leaves
drops of felt caresses chosen to be bronzed.

--Leslie Davis

SPRING

I said to the sun,
Come out and play,
Throw yourself at me
all day.
I'm wearing, love,
my leather glove.
Fire away!

--Jack Hirschman



Lisa Daubenmire

At least 25 people have been put to
death in this country. Haven't enough
mistakes been made?

DRY SEASON

Her mother let her play outside.
Her mother let her cross the street.
Her mother rode a motorcycle.
Her mother wore an aviator's scarf.
Her mother smelled like lemons.
Her mother skipped rope.
Her mother lifted her and swung her round,
left her in a tree branch
while she ran to get two cokes and a
camera.

Her mother died two years ago;
her body rotted under her skin.

She talks about her mother without tears.

But her mother wore two rings,
and now she wears them at her throat;
she reaches for them, alone at the window,
watching the trees plead for rain.

--Ellis Avery



Wendy Smyer Yu

Dare to keep cows off drugs.

KANSAS

Forenoon, sky empty and
see-through, a parched dome of
heat covering.

She mixed, radio tower
spoons from one to next, bowls the
size of craters, pouring, thickening,
whole stalks of wheat, chickens,
corn, huge hands dipping; fevered.

Outside fields blend, sultry
drought of invading browns blister
the surface of the earth. Flame in
kiln, she stands over steam rising
from drops, sweat falls, apron of
spills, and the faint scent of
oranges that descend from her hair
pressed under titanic limbs,
moving to escape heat,
cankerorange below.

Surrounded by emptiness
the smell of oil that spills in black
pools, red arms pulling and
sucking, mosquitoes drinking.
Moves with weight, hands cracked
and dry, and a lumbering gulp of
sorrow from wet mouth. Apron of
spills catches salty splits in eyes,
and when rung, hands soften,
saliva falls, deluge.

--Megan Griscom

CONTRIBUTORS to this issue are mostly New College of California students.

Lisa Daubenmire and Wendy Smyer Yu's images were developed in Doug Minkler's "Screenprinting and Propaganda" class.

THIS PAGE is funded by New College of California and edited by Tiffany Higgins.

MISSION DISTRICT CALENDAR

WEDNESDAY MAY 4

Storytelling for Kids 3 and Up - Bilingual storyteller Olga Loya spins tales of Mexico and Latin America in English and Spanish. Mission Branch Library 3359 24th St., 7:00 pm, free. Call 695-5090.

THURSDAY MAY 5

Sexy Cinco - Celebrate Cinco de Mayo with Chicana poet Sandra Cisneros who reads from her new book *Loose Woman*, an erotic and reflective look at hte feminine aspects of love. Modern Times Books 888 Valencia St., 7:30 pm, free.

Masked Men de Mayo - Johnny Legend tells all and shows all as he screens classic clips from the world of Mexican wrestling (Lucha Libre) followed by that 1961 epic Santo vs. the Zombies. A.T.A. 992 Valencia St., 8:30 pm, \$5. Call 824-3890.

FRIDAY MAY 6

Vaudeville Victoria - Yes it's back and bigger than ever. Featuring erotic dance by the S.F. Burlesque Troupe, The Dashing Michael T., contortionist Leslie Tiplon, soul singer Veronica Klaus, drag superstar Jade Semiprecious, The Bishop Norman Wallace Jazz Trio and may more surprise acts. Victoria Theater 2961 16th St., 8 pm, \$10. Call 863-7576.

Godzilla, the Director's Cut - No gratuitous Raymond Burr, the 1954 man-in-a-rubber-monster-suit original with subtitles. A.T.A. 992 Valencia St., 8:30 pm, \$5. Call 824-3890.

SATURDAY MAY 7

Graffiti Paint-out - Volunteers needed to clean up the neighborhood. Meet at St. John's Church 15th and Julian, 10 am. Call Officer Ray Benson 647-2767 or Ethel Newlin 864-5205.

Musica de Mayo - Celebrate a late Cinco de Mayo with Juanita Newland-Ulloa and Passion Ensemble as they perform latin boleros and ballads. Community Music Center 544 Capp St., 8 pm, free. Call 647-6015.

Que Viva Sergei and Upton - A rare showing of "Que Viva Mexico" a 1932 collaboration between American socialist author Upton Sinclair and Russian director Segei Eisenstein, also on the bill "Mexico" a postmodern look at Mexico and NAFTA. A.T.A. 992 Valencia St., 8:30 pm, \$5. Call 824-3890.

Viva Las Zapatistas - Panel discussion on the role of women in the Zapatista Liberation Army, live music and poetry plus a tasty Mexican dinner. Valencia Hall 523-A Valencia St., dinner at 6:30, event at 8:00, door donation \$3, dinner \$8 (sliding scale). Call 864-1278.

SUNDAY MAY 8

Four Jazzers - Live Jazz by Spearman, Eneidi, Ellis and Winal. Radio Valencia 1199 Valencia St., 8:30 pm, \$5. Call 826-1199.

The Hen Co-op - Six women authors aged 60-75 talk about their book *Growing Up Disgracefully: New Ideas For Getting the Most Out of Life*, a positive look at growing older. Old Wives' Tales 1009 Valencia St., 7:00 pm, \$3-10. Call 821-4675.

MONDAY MAY 9

Marsh Mellowness - Performance art pot-pourri by Marijoh Dance, Mimi Freed, Darryl Schoon and Nicole Galland. 1062 Valencia St., 8:30, \$6. Call 641 0235.

TUESDAY MAY 10

Haitian Nightmare - Anne-Christine D'Adesky discusses her book *Under the Bone*, a novel about life in contemporary Haiti. Modern Times Books 888 Valencia St., 7:30 pm, free.

WEDNESDAY MAY 11

A Course in "Outercourse" - How to have good sex without intercourse, challenges the notion that only intercourse is "real sex". Good Vibrations 1210 Valencia St., 8 pm, \$10 pre-registration required. Call 974-8980.

THURSDAY MAY 12

Asian Pacific American Heritage Month Celebration - Features author of *Women of Silk* Gail Tsukiyama and a delicious Asian dinner. Valencia Hall 523-A Valencia St., dinner at 6:45 (\$5 donation), event at 7:30. Call 864-1278.

Ink Spot - Poetry reading/publication party for SFSU's Ink Magazine with Jessica Burdman, Margi Dunlap, Garret Jon Groenvelt and Barbara Tomash. Small Press Traffic 3599 24th St., free. Call 285-8394.

Writing Not Dying Black Lesbian and Gay Open Reading Series - This installment is called "I love myself when I'm laughing And then again when I'm looking mean and impressive." Old Wives' Tales 1009 Valencia St., 8 pm, \$3-10. Call 821-4675.

FRIDAY MAY 13

Bad Hair Babe Benefit - Live music by Charming Hostess, Qube Chix and Este Modo to benefit Medusa whose live show in February was a thing of legend. Komotion 2779 16th St., 10 pm, \$5. Call 861-6423.

Split Personality Songsters - The Sacred and Profane Chorus performs at the Community Music Center 544 Capp St., 8:30 pm. Call 647-6015.

Taking Shape Series - The first of three work-in-progress presentations by women playwrights. This group includes: a hip hop Iliad set in contemporary Detroit by Ifa Bayeza, Wilma Bonet's dramatization of the death of her seven year old daughter, a English/Irish four character piece performed by playwright Kate Perry and a six character solo performance by Maxine Wyman. BRAVA! for Women in the Arts 2180 Bryant St., today and tomorrow at 8 pm, Sunday at 2 and 7 pm., \$8-12. Call 641-7657.

SATURDAY MAY 14

Valencia Folk - Live concert recording by folk group the Vidalias. Radio Valencia 1199 Valencia St., 8:30 pm, free. Call 826-1199.

I Got the Bleys - Solo piano recital by Jonathan Bley featuring the music of DeBussey.

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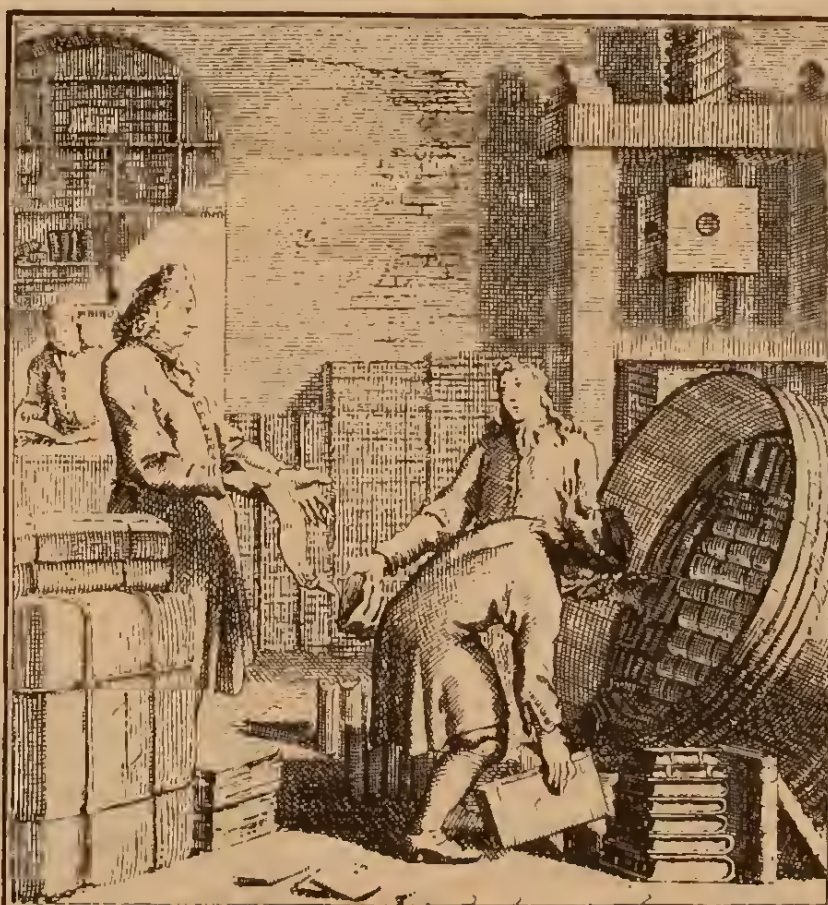
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10 - 4 SUNDAY

Satie and Poulenc. Guest narrator Beth Bley. Community Music Center 544 Capp St., 8 pm, free. Call 647-6015.

PMS Singdom - Classically trained singers Pat Bregant, Mary Lambert and Sandy Noltimer do Mozart to the Maguire Sisters a cappella and backed by the PMS band. The Marsh 1062 Valencia st., 10:30 pm, \$7-10. Call 641-0235. ALSO ON SATURDAY MAY 21

SUNDAY MAY 15

Mexican Bus Ride - Three hour tour of the city's greatest murals on "El Volado", the Mexican Bus. Meet at the South of Market Cultural Center at 8th and Brannan at 1 pm. \$25. Call 285-2287.

Composed Faculties - Benefit for the scholarship fund of the Community Music Center . Features solo chamber music composed and performed by CMC faculty members. 544 Capp St., 4 pm, \$3-8. Call 647-6015.

Jazz Jazz - Live music by the Double Trio, which is either two people or six people or three people. Radio Valencia 1199 Valencia St., 8:30 pm, \$5. Call 826-1199.

MONDAY MAY 16

Magna Cum Ha Ha Ha - Students from Charlie Varon's Comic Performance Workshop earn their sheepskins by tickling the funny bones of whoever shows up with six bucks. The Marsh 1062 Valencia St., 8:30. call 641-0235.

TUESDAY MAY 17

Job Clinic for Young Adults Ages 12-14, Mission Branch Library 3359 24th st., 3:30 pm, free. Call 695-5090.

Bring Out Your Smut - Coed erotic reading circle hosted by Carol Queen and Jack Davis. Bring whatever titillating trashy tidbits that turn you on and hold forth. Good Vibrations 1210 Valencia St., 8 pm, free. Call 974-8980.

WEDNESDAY MAY 18

Open Lesbian and Gay Reading - Only such a thing in the Bay Area. Modern Times Books 888 Valencia St., 7:30 pm, free.

THURSDAY MAY 19

Happenin' House - Mambo House at Atlantis (1st and Harrison), Latin House and Worldbeat Music, 9-2 am.

World Premire of "El Pozito" - Joey Chavez' play about a Latino family battling developers in contemporary New Mexico. Mission Cultural Center 2868 Mission St., 8:30 pm, \$12. PERFORMANCES THURSDAY - SUNDAY THROUGH JUNE 12. Call 695-6970.

FRIDAY MAY 20

Net Surf Is Up - Kawabonga cyber surf bums! This series of interactive multimedia pieces by computer artist Big Kahuna Rex Bruce can be uploaded or logged onto and goes well with a white wine. A.T.A. 992 Valencia St., 7 pm, \$3. Call 824-3890

Taking Shape Part II - Women playwrights showcase continues with : Eugenie Chan's "Novell-Aah!" about a mother and her cross dressing daughter's romance, Ellen Gavin's "Victorias" a look at two outrageous dykes so named, Nena St. Louis solo piece "Finding The Golden Thread" and Greta Sanchez' vision of Caracas "Living In Spanish. BRAVA! For Women In The Arts 2180 Bryant St., Today and tomorrow at 8 pm, Sunday 2 & 7 pm, \$8-12. Call 641-7657.

SATURDAY MAY 21

Bicycle Mural Tour - Peddle over to 934 Brannan at 11 am and join up with the SF Bicycle Coalition for a three and a half hour guided bike tour of mural art. Free. Call 751-BIKE.

Eye Opener - Mural Awareness Week concludes with an open house at Precita Eyes Mural Center, featuring a mural performance by Cruising Coyote. 348 Pecita Ave., 2:30-5:30. Free. Call 285-2287.

Bus Rock - Rock n Roll by Granfaloon Bus. Radio Valencia 1199 Valencia St., 6:30 pm, free. Call 826-1199.

SUNDAY MAY 22

Super 8 Sunday Sunday Sunday - Authentic Super 8 films by authentic Super 8 filmmakers, \$5 admission includes Mary's Magic Popcorn., B.U.I.L.D. 483 Guerrero St., 8 pm. Call 863-3321.

Accessible, Affordable Opera - The Ina Chalis Opera Ensemble Spring Concert features the music of Rimsky-Korsakov, Donizetti and Verdi. Community Music Center 544 Capp St., 3 pm, \$3-8. Call 647-6015.

MONDAY MAY 23

Martian Merriment - Performance bits and pieces by Lee Brady, Nicole Galland, Thomas Giulano and Giuseppina. The Marsh 1062 Valencia St., 8:30 pm, \$6. Call 641-0235.

WEDNESDAY MAY 25

Big Bang, Little Ditty - A music recital like you've never heard. B.U.I.L.D. 483 Guerrero St., 8 pm, \$3. Call 863-3321.

Music in the Blood - A program of historic pieces on the struggle for freedom in America with music by J. Raoul Brody, Robert Gass, Barney Jones and Charles Ives. The Marsh

1062 Valencia St., 8:30 pm, \$6-10. Call 641-0235.

THURSDAY MAY 26

Peery Fire - Nelson Peery reads from his autobiography Black Fire: The Making of an American Revolutionary, including his experiences in the Depression and an all black in infantry division in WWII. Modren Times Books 888 Valencia St., 7:30 pm, free.

Some Serious Verse - Frances Payne Adler's new collection of poetry, Raising the Tents, deals with both her personal torment as a child and in an alcoholic home and the Holocaust. Old Wives' Tales 1009 Valencia St., 8:00 pm, \$3-10. Call 821-4675.

FRIDAY MAY 27

Toontown Rats - There's a whole lotta animation goin' on in this almost monthly series hosted by almost famous cartoonist, rapper and filmmaker Keith Knight. A.T.A. 992 Valencia St., 8:30 pm, \$5. Call 824-3890.

Taking Shape Series Part III - Work-in-progress readings by women playwrights include Jane Goerlitz' "Emma", a tale of a bizzare and violent ritual South of Market; Mariah Richardson's "Dissed...Respected" in which she plays the roles of four African American women; Elizabeth Summers "Female Trouble", that celebrates African American spoken culture; and Debbie Taylor's "Piercing Blue", a dance\theater work about a teenager's self perception crisis. BRAVA! For Women In The Arts 2180 Bryant, today and tomorrow at 8 pm, Sunday at 2 and 7 pm, \$8-12. Call 641-7657.

Crash Bash - an evening of music - Iris, Jackie on Asid - and movies - Ted White's "Return of the Sorcerer" and Marina MacDougall's "If You Lived Here You'd Be Home By Now", a publication party for Crash Magazine. Komotion 2779 16th St., 10 pm, \$4-5. Call 861-6423.

SATURDAY MAY 28

Mind Jazz - The ESP Quartet with special guest Paul Plimley. Radio Valencia 1199 Valencia St., 7 pm, \$7. Call 826-1199.

Colors - Latin House and World Beat with D.J. Chili D., Olive Oyl's 259 China Basin Way (off 3rd St.), 9 pm - 2 am.

Transmogrification Night - Audience participation noise thing by Family Home Eve-

ning\Staypress, spoken word by Project Q, Jim Tracy, Julie Carol and Flesh and Blood Mystery Theater. Komotion 2779 16th St., 9:30, \$4-5. Call 861-6423.

New Experimental Works - Celluloid salad by various folks. A.T.A. 992 Valencia St., 8:30 pm, \$5. Call 648-0654.

SUNDAY MAY 29

Life Jazz - The What We Live 4 (Paul Plimley, Larry Ochs, Lisle Ellis, Donald Robinson). Radio Valencia 1199 Valencia St., 8:30 pm, \$7. Call 826-1199.

MONDAY MAY 30

The Martian Comicals - Performance art antics by Lee Brady, Kevin Di Pirro, Victoria Doggert and Joana Tamases. The Marsh 1062 Valencia St., 8:30 pm, \$6. Call 641-0235.

ONGOING

Next Exit\Joe's Digital Diner - Interactive multi-media tales around the old video camp fire told by techno-shaman Joe Archley, utilizing photos, text, live and recorded music, archival home videos and voices of family members. Saturday performances includes dinner and the works of other leading multi-media artists at Joe's Digital Diner. Life on the Water\D3TV 3435 Army St., May 6,7, 13 & 14. Call 824-9394.

Underbelly's Giselle - A modern adaptation of Jules Perrot's story of unbridled passion and its horrifying consequences. Choreography by Brechin Flournoy and original score by Peter Whitehead. May 12, 13, 14, 19, 20, 21, 26, 27, 28; 8:30 pm, \$8-10. Call 824- 5044.

El Paso Blue - This new play by Octavio Solis is a chase drama and love triangle played out in El Paso, Texas. Intersection for the Arts 446 Valencia St., opens Wednesday May 18 and runs Thursdays through Sundays at 8 pm through June 12, \$10. Call 626-3311.

Every Friday- The Blue Room Boys, live rock, free. Radio Valencia St., 6:30 pm. Call 826-1199

Crosses and Crime Scenes - If you missed these remarkable free hand drawings of New York City crime scenes last month due to the sudden and perhaps permanent demise of the Falling Dog Cafe, you can check them out this month at Muddy's at 1304 Valencia Street. There is also another show by the prolific artist, Daphne Scholinski, at Scoops and Grinds at the corner of 20th and Lexington.

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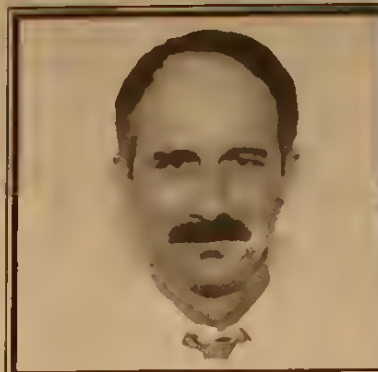
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CHIROPRACTIC NOTEBOOK

By: Dr. Ross Williams

An Open Letter To Hillary

Dear Mrs. Clinton:

We are extremely heartened to know that you are heading the challenge for health care reform in this country. Months ago, we heard your husband, our President, ask the American people for input regarding this matter. Here is ours.

As practicing doctors of chiropractic (D.C.) and qualified medical examiners, appointed by the State of California to evaluate injured workers, we are painfully aware that chiropractors have been awaiting real health care reform since our inception in 1895.

We treat neck and back pain of biomechanical origin and related symptoms (headaches, sciatic, etc.). In our opinion, the classic medical treatment model for these conditions has been, and continues to be, abysmal. In short, pain and muscle relaxant medications deaden the pain but do not treat the problem. These people will reinjure themselves.

Please consider:

While worker's compensation rates have increased 267 percent in 10 years, chiropractic costs have risen only 100 percent in that same time period. Chiropractic is less than half as inflationary as other medical costs or insurance company profits.

At the end of 1990 there were 45,000 practicing chiropractors, and chiropractic was a \$2.5-billion industry. At the same time, there were 500,000 medical practitioners whose total cost was \$670 billion.

In this country, chiropractors represent 9 percent of the health care force, but collect only 0.33 percent of the health care dollar.

These numbers say chiropractic should be part of the solution to our health care crisis.

British researchers conducted the largest and most sophisticated study comparing

chiropractic and medical effectiveness in treating lower back pain. The study concluded that "Chiropractic manipulation can relieve severe back pain quicker and at lower cost than medical treatment."

The Bureau of Disability Economics Research at the University of Richmond, Virginia, conducted a study comparing chiropractic to other medical specialties. The results, released in December 1992, found "Chiropractic is a lower cost option for several prominent back-related ailments, despite its 'last resort' status for many patients. One explanation for this is the lower insurance coverage of chiropractic care. If chiropractic care was insured to the extent other specialists are, it may emerge as a first option for patients with certain medical conditions. This could very well result in a decrease in overall treatment costs for these conditions."

Leonard Schiffrin, Chancellor and professor of economics at the College of William and Mary, was asked to examine and evaluate the costs and effectiveness of chiropractic. He looked at data from 14 states and 2 foreign countries.

His conclusions states, "By every test of cost and effectiveness, the general weight of evidence shows chiropractic to provide important therapeutic benefits at economical costs. Additionally, these benefits are achieved with apparently minimal, even negligible impacts on the cost of health insurance. The conclusion of this analysis is that chiropractic mandates help make available health care that is widely used by the American public and has proven to be cost effective."

President Clinton has vowed to reform health care availability and its cost in this nation. We believe a greater access to chiropractic for everyone would be a great way to help achieve that goal, and the research definitely agrees with us.

By Drs. Ross Williams & Bob Kleinhans of Mission District Chiropractors at 826-1000.

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 - create more jobs
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 - save more than 3 million trees a year
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FRANK GETS A JOB

by Frank Stauf a.k.a Deadbeat

Ok, so it was time for me to get a real job. I checked the Help Wanted section in the paper: nothing under "poet king", no positions available as quality control inspector in a brothel; even my last choice, "beer taster", was entirely unrepresented in the plethora of mindless jobs being advertised. I knuckled under, circling an ad for "Personal assistant to V.P.; general office crap; phones, lite typing, some administrative bullshit. Must not be afraid to get hands dirty!" Intrigued by the choice of words, I called to set up an interview, and presented my shaved and showered self the next morning at the offices of Amalgamated Drek, Inc.

The interview went fine. I got the job. Only thing is, after three months working here, I still have no idea what this company produces. Guess it's not important as long as they keep signing my checks.

I walk in on a typical morning, greeted by Sandy, the receptionist-cum-secretary, with the standard company greeting: "Bullshit, Mr. Stauf!"

"Bullshit, Sandy. Any messages for me?"

"No, but there's some bullshit on your desk that Mr. Stimp would like you to review."

"Ok. Right after I fax this bullshit to Hong Kong."

The phone rings, Sandy picks it up. "Amalgamated Drek, how may I bullshit you?"

My office is a tiny brown cubicle. I find a healthy pile of bullshit steaming on my desk. No sooner do I begin to sift through it than Sandy's voice comes over the speaker-phone:

"Mr. Stimp would like to see you in his office right away with the report on last month's overseas crap production."

I dig the file out of the pile and obey the summons, rapping politely on Mr. Stimp's office door. "Vice President In Charge Of Useless Crap", the door reads.

"Come in, Stauf!"

I enter and take a seat in one of the soft brown leather chairs arrayed around the massive desk. Mr. Stimp is on the phone: "I told you, Drysdale, I don't want explanations — I want bullshit and I want it A.S.A.P.!!"

He slams the phone down; looks at me across the desk. "You have the report?"

I hand it to him. He peruses it, shaking his head and making little clucking noises with his tongue.

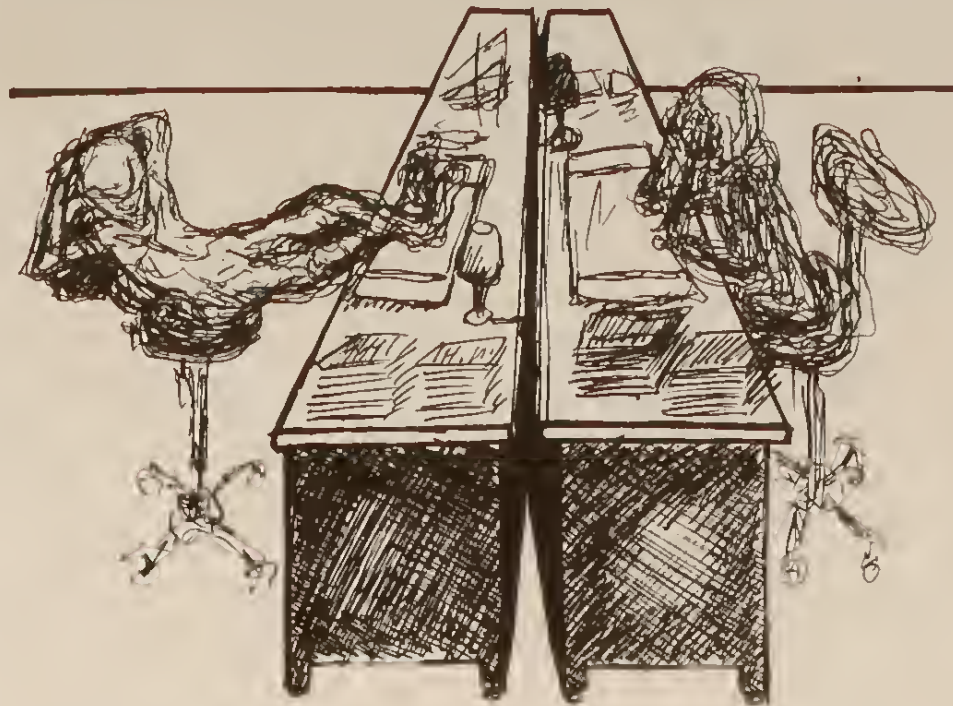
"Just as I was afraid of. We're being underbid across the board by cheap foreign crap! Eight million units at twenty cents an ounce? How can we possibly compete with crap like that?"

"Make better crap?" I suggest.

"I appreciate the bullshit, Stauf, but we're up against something much bigger here. We're looking at an entire global shift in the production and distribution of useless crap! The Pacific Rim is murdering us, and Mexico is closing in! We must diversify! We must convert from a hard crap economy to one that revolves around pure bullshit! Plug into the diarrhea-superhighway — invest in research and development of hi-tech crapware — in short, Stauf, we've got to get our shit together!"

"Sir, you're absolutely right," I bullshit. "I've been thinking the same crap myself."

"Well don't just sit there like a log on the



sidewalk, Stauf, get on the phone and start bullshitting!"

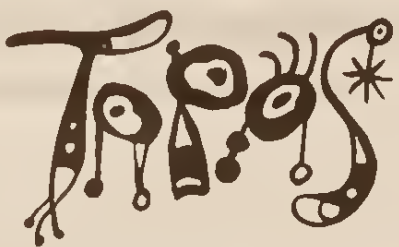
Back in my cubicle I clear the bullshit off my desk and pick up the phone.

"Smythe? This is Stauf, Useless Crap

division. Have you seen the figures? Good. Let's talk bullshit."

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